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CREATIVE EUROPE

2021-2022

MONITORING REPORT



Creative Europe 2021-2022

Monitoring Report



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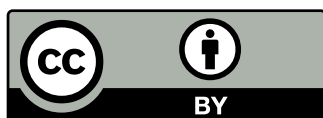
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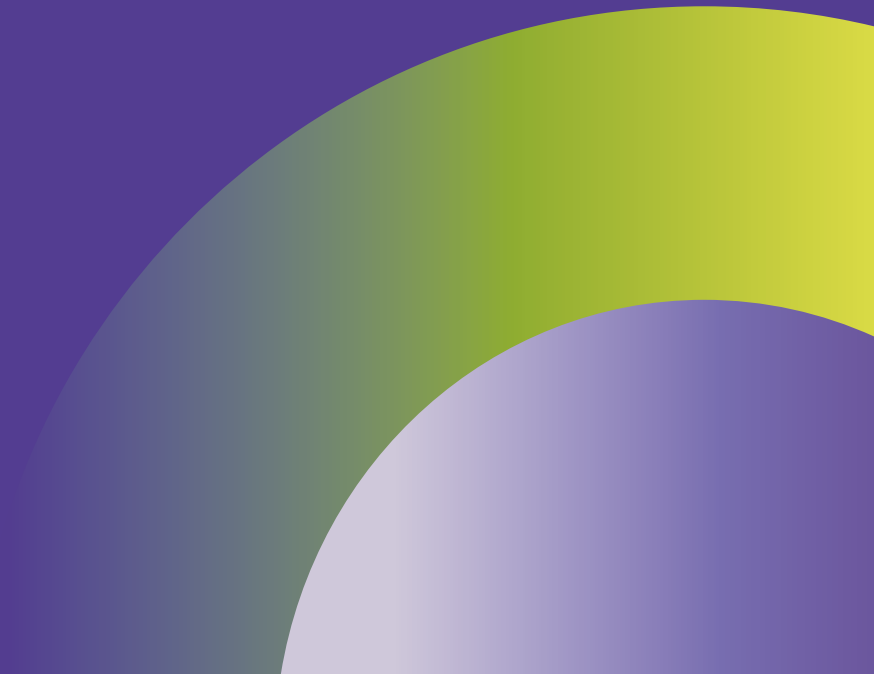
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Executive summary



The first two years of Creative Europe’s new multiannual financial framework required intense work, but they brought very satisfactory results. The first challenge was to manage the significantly increased budget, as the 2021–2027 financing was frontloaded: the 2021–2022 budget was one third higher than that of 2019–2020. Also, a new sector was addressed by the programme – news media—together with several new priorities in the sectors already covered. At the same time the 2021–2022 period was full of unexpected external factors, from the delay in the adoption of the legal basis to the disruption of the COVID-19 pandemic and the Russian invasion of Ukraine.

However, all the efforts paid off through the increased pool of European artists, cultural, audiovisual and news media professionals, and enterprises (most of them micro or small organisations) benefitting from the programme. For example, under the MEDIA strand many new beneficiaries from countries with lower audiovisual capacity were able to participate. Beneficiaries could participate in or launch more international cooperations than ever before (1909 supported projects), investing in diverse content that appeals to European audiences across borders. The open calls for proposals showed that Creative Europe is highly appreciated by the cultural and creative sectors: the programme received a great number of high-quality proposals (3842 applications), including the new actions previously unknown to the potential beneficiaries. This indicates that the innovations in the programme, such as support for the news media, were much needed.

The aim of this report is to present the results of Creative Europe’s work through approachable statistics, case studies and quotes, to show how European funds work for European citizens and enterprises in the cultural and creative sectors. The present report is a continuation of the monitoring reports published since 2018 ⁽¹⁾. Its form was adapted from yearly to biannual as it is more practical to showcase the projects, the lifecycles of which are usually longer than a year. It complements the obligatory reporting ⁽²⁾, to bring the programme closer to Europeans.

(1). 2020: <https://op.europa.eu/s/yWTy>.
2019: <https://op.europa.eu/s/yWTA>.
2018: <https://digital-strategy.ec.europa.eu/en/news/creative-europe-publishes-its-monitoring-report-2018>.

(2). [Programme performance statements and multiannual evaluations for 2021](#).

The report is composed of two parts: the first, including Chapter 1 and 2, gives an overview of different aspects common to the whole programme. The second part – Chapters 3 to 5 – dives deeper into the logic and achievements of each strand. The second part shows examples of supported projects and provides indicators of how the programme achieved its goals of strengthening competitiveness and safeguarding diversity.

Chapter 1

presents the scale and structure of Creative Europe and the topics which were at the centre of attention of the programme in the past 2 years: expansion of the programme to the news media sector, celebrating the European Year of the Youth, recovery from the COVID-19 crisis and response to the Russian invasion of Ukraine. It also explains how the cross-cutting priorities of greening, inclusiveness and digitisation have been embedded in the design of the programme.

Chapter 2

illustrates the results of Creative Europe. In the course of 2 years the programme fully executed its much increased budget, showing consistently high absorption capacity. The chapter presents the budget split among different calls for proposals, co-beneficiaries originating from diverse countries and the size of beneficiaries, where micro-organisations – in most dire need of support – dominated.

Chapter 3

is dedicated to the MEDIA strand. First it gives an overview of how it intervenes at different stages of the audiovisual value chain, then it focuses on the first achievements of 2021 and 2022 focusing on content, business and audiences. It shows, among other aspects, what audiences were attracted to different projects, what professional recognitions they received and – in their own words – what the support

meant to the beneficiaries. The chapter introduces an innovative support measure for the audiovisual industry, the equity platform MediaInvest, and finally presents the dialogues held and the research undertaken during 2021–2022.

Chapter 4

dives into the many horizontal and specialised actions dedicated to support the cultural and creative sectors with the Culture strand. It details the novelties of the programme, such as the medium-scale cooperation projects, the Pan-European Cultural Entities and Culture Moves Europe, the mobility scheme for artists and cultural professionals. Moreover, this chapter is the opportunity to collect and reflect on the first results achieved. It highlights the works and projects which have been awarded from the programme for their high quality and European dimension. Chapter 4 also presents the 2021–2022 policy initiatives in the fields of culture.

Chapter 5

looks at the activities under the Cross-sectoral strand, ranging from the regular activity of the Creative Europe Desks network to the first outcomes achieved by news media organisations and the final results of the Cultural and Creative Sectors Guarantee Facility, which unfolded in 2021 and 2022.



Creative Europe in 2021 and 2022

EUR 693 million budget in 2021–2022 100% absorbed	3 842 applications received	1 909 projects supported	3 860 beneficiary organisations, with many more benefiting indirectly	63 % overall success rate in evaluations, with several calls oversubscribed
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Achievements

Responded to the ongoing situation in Ukraine by drafting a special call to support the Ukrainian cultural and creative sectors	New support to the news media sector to address structural challenges –112 news media organisations benefited directly	Alleviated the impact of the COVID-19 pandemic on the cultural and creative sectors	Launch of new Culture Moves Europe mobility scheme for artists and cultural professionals	MEDIA support leveraged 676 million
291 European Cooperation Projects funded in 2021 and 2022 under the Culture strand, with a record of 167 projects funded in 2022	301 producers from countries of different audiovisual capacities co-developing 117 ideas thanks to new Co-development call and 75 producers from countries with low audiovisual capacity developing ideas for 234 works thanks to new Mini-slate call	MEDIA-supported films received 190 nominations at six major international film events: 35 of them received 52 awards	Sustainability and gender equality are now integral parts of Creative Europe design	EUR 15 million dedicated to the video games and immersive reality field
European Capitals of Culture 2022: Kaunas (Lithuania), Esch-sur-Alzette (Luxembourg) and Novi Sad (first ever in Serbia)	EUR 3.4 billion of investment through 8 262 loans issued to 6 274 companies by the end of 2022, thanks to the CCS Guarantee Facility contracts signed by 2020	Over 21 million admissions to non-national EU films sold in Europa Cinemas network	Creative Europe Desks organised around 2 000 promotional events to their local communities and stakeholders, 60% if applicants received support from their local Desk	Over 80 % of beneficiaries (coordinators) are small organisations

For news on the programme, follow:

	@creative.eu on Instagram
	@CreativeEuropeEU on Facebook
	@Creative_Europe on X
	https://digital-strategy.ec.europa.eu/en/policies/creative-europe-media
	https://culture.ec.europa.eu/creative-europe

Setting the scene

1

Creative Europe is the EU programme dedicated to the cultural and creative sectors (CCS). The general objectives of the programme are:

- to **safeguard, develop and promote** European cultural and linguistic **diversity** and heritage;
- to **increase the competitiveness** and the economic potential of the CCS, in particular the audiovisual sector.

These goals are pursued through the following specific objectives:

- enhancing artistic and cultural cooperation at the European level, in order to support the creation of European works and strengthen the economic, social and external dimensions of and innovation and mobility in Europe's CCS (**Culture strand**);
- promoting competitiveness, scalability, cooperation, innovation and sustainability in the European audiovisual sector, including through mobility (**MEDIA strand**);
- promoting policy cooperation and innovative measures supporting all strands, promoting a diverse, independent and pluralistic media environment and media literacy, thereby fostering freedom of artistic expression, intercultural dialogue and social inclusion (**Cross-sectoral strand**).



1.1 The cultural and creative ecosystem

In the European Union, CCS have always been a rich facet of daily life. The EU Industrial Strategy adopted in March 2020 recognises the cultural and creative industries as one of the EU's 14 industrial ecosystems. The CCS make a meaningful contribution to Europe's social cohesion and diversity, and indeed its economy. They are responsible for almost 4 % (3.95 %, EUR 477 billion) of EU added value. According to Eurostat, the CCS employed 7.4 million people in 2021 ⁽³⁾, representing 3.7 % of total EU employment.

However, the CCS face serious challenges. Over 32 % of their workforce is self-employed – more than twice as much as in the EU economy. The COVID-19 lockdown aggravated their vulnerability. Besides, while the green and digital transformations bring great opportunities, they also bring challenges in terms of access to technology, skills and adaptation to new content formats and business models. Lately, a growing number of artists are expressing concerns over the impact that generative artificial intelligence may have on the sectors ⁽⁴⁾.

Another general key issue is the fragmentation of the markets along languages and heterogeneity of the ecosystem, which ranges from museums, books, visual arts and performing arts to more market-oriented sectors such as cinema, music, fashion design or video

games, which compete on the world stage and on transnational digital platforms. This cultural and linguistic diversity is an asset but also a difficulty when it comes to co-creation, co-production and the circulation of artists and content beyond borders.

Culture, creativity and media can play a crucial role in enhancing social cohesion and well-being, along with sustainable development. They are powerful forces for bringing people together, fostering community regeneration and improving health and well-being, as demonstrated during the COVID-19 crisis. Creative entrepreneurship also has an enormous potential to boost resilience and innovation and open new business opportunities, along with a strong spillover potential to foster transformational change.

Since the COVID-19 outbreak, the EU has adopted significant measures and mobilised an unprecedented amount of funding to help the recovery of the sectors and ensure that they take full advantage of the twin transitions. Apart from the reinforced Creative Europe described in this report, CCS have dedicated tools under the Horizon Europe programme: cluster 2 (culture, creativity and inclusive society) and the European Institute of Innovation and Technology's Knowledge and Innovation Community.

1.2 Growing from the 2014–2020 programming period

Following the successful midterm evaluation ⁽⁵⁾ of the previous programme (2014–2020), the new Creative Europe for the 2021–2027. ⁽⁶⁾ represents an evolution rather than a revolution. It builds on the strengths of the previous support measures, but also introduces some key improvements and innovations.

A glimpse of the Creative Europe programme for the 2014–2020 period

The programme achieved its main objectives of promoting European cultural and linguistic diversity, fostering cooperation and collaboration and improving the competitiveness of the CCS. For instance, it co-financed training for over 16 000 professionals, 647 cultural cooperation projects among 3 760 organisations, the development and/or distribution of over 5 000 films, the operation of 1 144 cinemas and the translation of 3 500 books ⁽⁷⁾.

⁽³⁾ European Commission (2021), Commission staff working document, *Annual Single Market Report 2021*, Brussels, SWD(2021) 351.

⁽⁴⁾ 'Monitoring the twin transition of industrial ecosystems. Cultural and creative industries. Analytical report.' Technopolis Consulting for DG Internal Market, Industry, Entrepreneurship and SMEs 2023.

⁽⁵⁾ European Commission (2018), Report from the Commission to the European Parliament and the Council, Mid-term evaluation of the Creative Europe Programme (2014–2020), COM(2018) 248.

⁽⁶⁾ Regulation (EU) 2021/818 of the European Parliament and of the Council of 20 May 2021 establishing the Creative Europe Programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013 (OJ L 189, pp. 34–60).

⁽⁷⁾ See the 2020 monitoring report for more information on the achievements of the previous programme: [Creative Europe - Publications Office of the EU \(europa.eu\)](https://ec.europa.eu/creative-europe/).

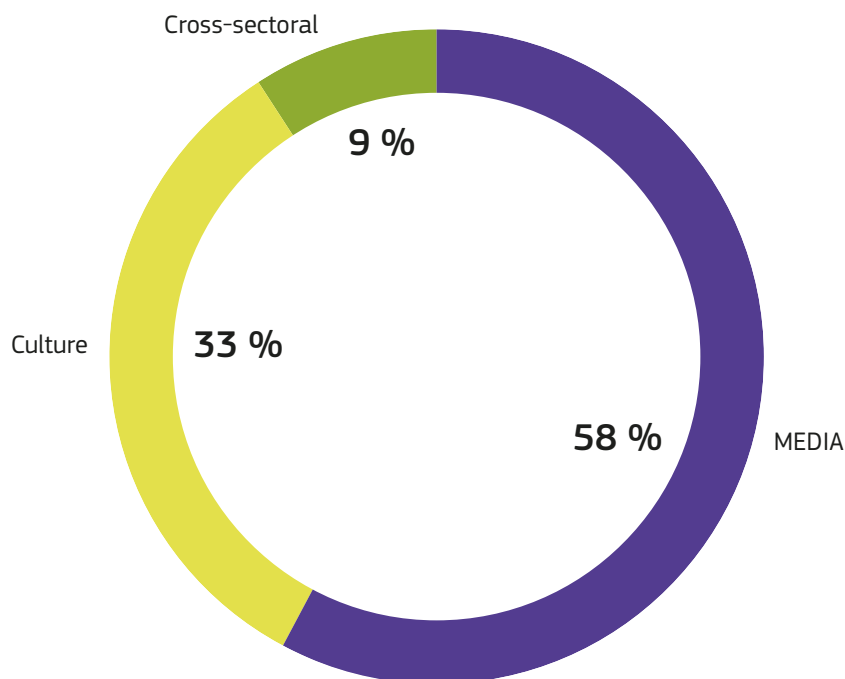
Its overall budget was significantly strengthened to **EUR 2.4 billion** for the 2021–2027 period, representing an **80 % increase** for the EU27 compared to the previous programming period (2014–2020). The increase will allow the programme to improve responses to the challenges faced by the CCS and improve support to the high-quality projects which have consistently been proposed.

The main changes compared to the 2014–2020 programme are summarised below.

- **The Culture strand** has been strengthened by **simplifying access** to the European Cooperation Projects scheme, **increasing the budget** for the Platforms for the Promotion of Emerging Artists scheme, providing **mobility grants** to artists and cultural professionals, and introducing a **sectoral approach** complementing horizontal instruments, together with an increased **international dimension**.
- **The MEDIA strand** has been strengthened by focusing on **cross-border collaboration and co-productions** in order to **scale up** companies. It also responds to new trends in the industry, such as the growth in cross-border audiences for high-quality TV series and the **emergence of virtual reality (VR) and digital innovation**. Its market research activity has been expanded (*The European Media Industry Outlook*).
- **The Cross-sectoral strand** incorporates several changes to reflect the new objectives. For the first time, structured support is given to the **news media sector** to accompany its transformation in the digital age and strengthen media freedom and pluralism. A new Creative Innovation Lab now supports cross-sectoral innovation. The support to the CCS Guarantee Facility (CCS GF) financial instrument has been integrated within the new InvestEU programme.

The **programme's focus on EU added value** is strengthened, while the objectives must be pursued in a way that **encourages greening, diversity and inclusion**.

→ Figure 01. Budget distribution of Creative Europe 2021–2027 by strands



Key 2021–2027 novelty: news media sector

The news media sectors are a crucial component of Europe's diversity and democratic debate. Yet they are under increased pressure, both in terms of financial viability and because of editorial pressures. Citizens are shifting to online sources while traditional news outlets have lost advertising revenues. Available data show that the number of media enterprises and active journalists are in decline. Finally, the sectors are reporting political pressures which might impact their ability to serve the public with independent and diverse information.

It is more important than ever for European media to work together, including with their peers in Ukraine, to find sustainable business models and protect the right to information. In addition, media literacy is a key tenet of citizens' resilience when engaging with news.

The EU is acting decisively on this front and presented two policy roadmaps in December 2020: the **European Democracy Action Plan** ⁽⁸⁾ and the **Media and Audiovisual Action Plan** ⁽⁹⁾. The Commission has also tabled its **European Media Freedom Act** ⁽¹⁰⁾, which is under negotiation at the European Parliament, and continues to work on a wide range of initiatives to tackle disinformation.

On the financial front, in 2021 and 2022 Creative Europe included support to monitor, protect and enhance the competitiveness and diversity of the news media sectors via the Cross-sectoral strand for the first time. The grants dedicated to news media organisations are available for:

1. journalism partnerships (from 2023 there will be a special line within this action to fund news media sectors of particular relevance to democracy such as local and regional media, independent and investigative journalism and public interest news);
2. defending media freedom and pluralism;
3. media literacy (since 2022).

[Chapter 5 includes information on the implementation and effects of the news media calls.](#)

Finally, the Commission is engaging with the news media community in a more structured way in the form of regular **European news media forum** ⁽¹¹⁾ meetings, with three editions organised in 2021 and 2022 focusing on topics such as the safety of journalists, media innovation and industrial transformation. Another form of dialogue is held in the form of a **media literacy week**.



⁽⁸⁾. [European Democracy Action Plan](#).

⁽⁹⁾. [Media and Audiovisual Action Plan](#).

⁽¹⁰⁾. European Commission (2022), [Proposal for a Regulation of the European Parliament and of the Council establishing a common framework for media services in the internal market \(European Media Freedom Act\) and amending Directive 2010/13/EU \(COM\(2022\) 457\)](#).

⁽¹¹⁾. [European News Media Forum](#).

1.3 Reaching beyond Member States

In addition to the 27 EU Member States, **non-EU countries may also participate in the programme, subject to certain conditions**. These countries include the European Free Trade Association countries that are members of the European Economic Area, acceding countries, candidate countries and potential candidates and European Neighbourhood Policy countries.

Non-EU countries that are not part of the European Free Trade Association or the European Economic Area were required to sign new agreements for their participation in the new programme. Albania, Armenia, Bosnia and Herzegovina, Georgia, Kosovo**, Montenegro, North Macedonia, Serbia, Tunisia and Ukraine joined the programme. Armenia joined in 2022.

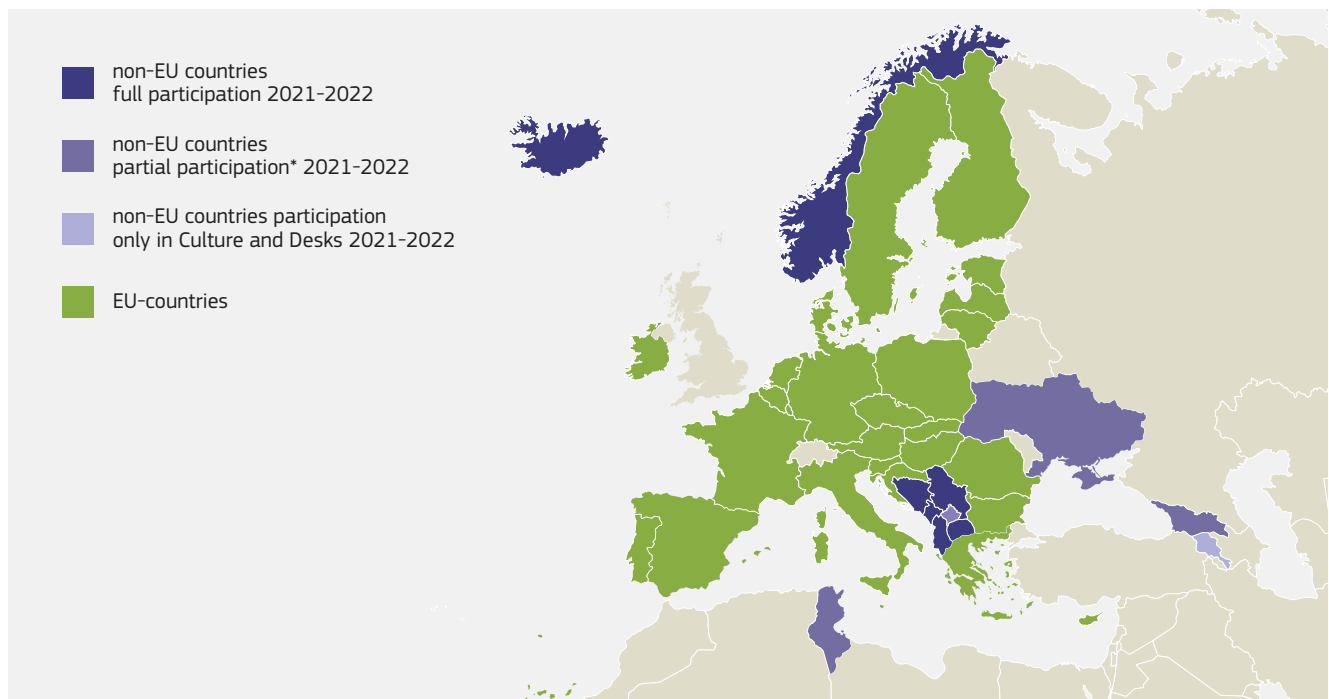
Participation of non-EU countries in the MEDIA and Cross-sectoral strands is subject to the alignment of their legislation with the audiovisual media services directive⁽¹²⁾.

In 2021, provisional participation was granted to several non-EU countries until 31 December 2022. During this period, they had to present evidence of compliance with the directive in order to extend their participation.

- Full provisional participation: Albania, Bosnia and Herzegovina, Montenegro, North Macedonia and Serbia.
- Partial provisional participation: Georgia, Tunisia and Ukraine.

Albania, Bosnia and Herzegovina and Ukraine submitted the required evidence and their participation in the programme has been confirmed as of 2023. As recognition for the progress made towards alignment, the period of provisional participation was extended to Georgia, Montenegro, North Macedonia, Serbia and Tunisia until the end of 2023.

→ **Figure 02. Map of countries participating in Creative Europe (2021 and 2022)**



(*)Partial participation refers to MEDIA and means participation in Audience Development and Film Education, European Festivals and Networks of European Festivals (Audience cluster), Training and Skills, and Markets and Networking (Business cluster).

** This designation is without prejudice to positions on status and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo Declaration of Independence.

⁽¹²⁾ [Directive \(EU\) 2018/1808 of the European Parliament and of the Council of 14 November 2018 amending Directive 2010/13/EU on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services \(Audiovisual Media Services Directive\) in view of changing market realities \(OJ L 303, pp. 69–92\).](#)

1.4 Aligned with the Commission's policies and priorities

The full value of Creative Europe is achieved by aligning its support measures and funding opportunities within strategic priorities of the European Union.

1.4.1 Grounded in the framework for different sectors

The CCS are in permanent evolution and Creative Europe is constantly adapting its support schemes after experimenting and discussing new approaches with stakeholders. The frameworks guiding the 2021–2022 work on cultural and media policy surrounding Creative Europe were the following.

- The Culture strand continues to be anchored to policy development and EU policy cooperation in the field of culture, to be in line notably with the objectives of **2018's New European Agenda for Culture** ⁽¹³⁾ and the **Council's Work Plans for Culture for 2019–2022** ⁽¹⁴⁾ and **2023–2026** ⁽¹⁵⁾. The New European Bauhaus is also an influential strategic approach to merging cultural and sustainability priorities.

- In the media policy area, the MEDIA strand supports the implementation of the **Audiovisual media services directive**. The Cross-sectoral strand has been aligned with the news media initiatives, notably the **European Media Freedom Act** (see the box above on news media). Both strands underpin the **Europe's Media in the Digital Decade**.

The various sectoral initiatives in line with these frameworks are described in more detail in Chapters 3 and 4 respectively.

1.4.2 Contributing to the overarching Commission priorities

Creative Europe contributes to the Commission goals of successful digital and green transitions of European industry and society, along with reaching the societal goals of inclusion, equality, diversity and participation.

Greening

Environmental sustainability is addressed in all Creative Europe calls, even if the programme does not directly support climate mitigation measures. In the new programme concerns are taken into account in the design and implementation as a cross-cutting issue for all funded projects to reduce their impact on the environment. This is in line with other EU initiatives, such as the EU Green Deal and the New European Bauhaus.

The **Culture** strand of the programme continues to co-fund projects encouraging the CCS to adopt more environmentally friendly practices and business models:

- in the European Cooperation Projects, applicants can select sustainability as one of the two project priorities, to co-create, adopt and disseminate environmentally friendly practices on sustainable development through cultural activities;
- supporting the sectors' effort in adopting sustainable practices is also one of the priorities of the Creative Europe Networks of culture and creative organisations;
- the new Creative Europe mobility scheme, Culture Moves Europe, does not allow air travel for participants if their destination is located closer than 600 kilometres (with some exceptions), and a contribution is made to a compensation fund for each grantee travelling by air;
- the European Education and Culture Executive Agency (published in 2021 its report on the former 2014–2020 programme ⁽¹⁶⁾), which gives an overview of how the Culture strand of Creative Europe contributes to the environmental, gender-equality and digitalisation priorities.

⁽¹³⁾ [A New European Agenda for Culture - SWD\(2018\) 267](#).

⁽¹⁴⁾ [Council Conclusions on the Work Plan of Culture 2019-2022 \(OJ C, C/460, 21.12.18, p. 12, CELEX](#).

⁽¹⁵⁾ [Council Resolution on the EU Work Plan for Culture 2023 2026 2022/C 466/01 \(OJ C, C/466, 07.12.2022, p 1, CELEX](#).

⁽¹⁶⁾ European Education and Culture Executive Agency (2020), *Creative Europe 2014–2020 – Gender equality, sustainability and digitalisation: cultural cooperation projects for a union that strives for more*, Publications Office of the European Union, Luxembourg.

Greening

In the **MEDIA** strand:

- almost all proposals submitted (except for two actions where it is not applicable) are requested to provide a strategy for improving the greening of the industry, and the adequacy and quality of these strategies are assessed in award criteria;
- changes implemented in the Market and networking and MEDIA 360 degrees actions obliged 49 supported events to start the processes for obtaining a sustainability certification;
- a focus on greening was also taken up in the talent and skills action, which started supporting training on greening and sustainability in the audiovisual sector.

The Commission ordered a study on the greening of the Creative Europe programme in 2022, aiming to enhance good environmental practices among the stakeholders of the programme framework of the European Green Deal. The study was published in May 2023 ⁽¹⁷⁾.

Inclusion and gender equality

Creative Europe pays special attention to inclusion and gender equality in line with the 2020 – 2025 EU gender equality strategy and related actions in the 2018 New European Agenda for Culture and the Council's 2019–2022 Work Plan for Culture. Inclusion was introduced as a cross-cutting priority in all strands of the programme:

In the **Culture** strand:

- across all schemes special attention is given in the evaluation of applicants' **strategies to ensure inclusion gender balance**;
- there is a significant number of projects aiming at strengthening gender equality, including mentorship projects and sector-specific evaluations and studies;
- the Cooperation Projects scheme includes an **explicit inclusion priority (social inclusion)** to encourage projects to focus in particular on gender issues to explore innovative gender equality practices;
- Culture Moves Europe, the new mobility instrument, includes a **top-up for individuals with special needs** to cover extra costs induced by their handicap, while parents of children under 10 years old can also receive a top-up to cover childcare-related costs during their mobility.

In the **MEDIA** strand:

- the focus of the strategy in the audiovisual sector has moved from gender alone to the concept of diversity;
- since 2021, MEDIA has been encouraging **companies to include gender and inclusiveness in their strategies and business**, so Creative Europe applicants are requested to show the actions taken in their companies in support of diversity and gender equality;
- in 2022, for the first time, the training scheme included a **mentoring module targeting women**, based on capacity-building and mentoring opportunities.

⁽¹⁷⁾ European Commission (2023), *Greening the Creative Europe Programme*, Publications Office of the European Union, Luxembourg.

Digital

Creative Europe is contributing to the digital shift of the cultural and creative sectors in line with the Commission's Digital Decade policy programme ⁽¹⁸⁾. This is reflected in the three strands of the programme:

Under the **Culture** strand:

- **European Cooperation Projects** can select the digital priority as one of their project priorities;
- One of the objectives of **networks** supported by Creative Europe is to support their members to take full advantage of new innovative technologies to enhance their competitiveness.

In line with the European media in the digital decade action plan, the **MEDIA** and **Cross-sectoral** strands have **prioritised support to the digitisation of the audiovisual and news media industries**.

Under the **MEDIA** strand, several existing schemes have strengthened their digital dimension:

- the Talents and Skills scheme prioritises training sessions in digital skills of audiovisual professionals;
- support is given to **TV and online content** to facilitate European and international co-productions for exploitation by TV broadcasters and digital platforms;
- eligible European video on demand (**VOD**) **networks** are supported;
- support to film markets and festivals has been **adapted to support hybrid events online**;
- new schemes were established to deepen support to digitisation:
 - the innovative tools scheme, in order to use online marketing tools and data analytics,
 - the video games scheme was expanded to also cover **immersive content**;
- a VR/ augmented reality (VR/ AR) industry coalition was established to stimulate cooperation across industry sectors and ensure European leadership.

Under the **Cross-sectoral** strand:

- the creative innovation labs encourage innovative approaches to common challenges of the digital transition;
- the news schemes for news media organisations mostly aim to help them address digital challenges;
- in the field of media, a comprehensive study on media market trends, *The European Media Industry Outlook*, was carried out in 2022 and published in 2023.

⁽¹⁸⁾ [EU Digital decade on the European Commission](#).

Digital Tools

To support cultural organisations in search of funding opportunities, Creative Europe supported the implementation of new online tools:

- **Creatives Unite** ⁽¹⁹⁾ is a platform for and by the cultural and creative sector, which has been set up with help of the European Commission. The Creatives United platform offers a common space for all cultural and creative sectors in Europe and beyond to share their initiatives and actions.



© Creatives Unite

- **the CulturEU** ⁽²⁰⁾ web tool was launched in early 2022 to cover opportunities from 20 EU funding instruments that can support projects with a cultural and creative dimension, including from sources such as Digital Europe and EU structural funds.



⁽¹⁹⁾ [Creativesunite.eu](https://creativesunite.eu)

⁽²⁰⁾ [CulturEU Funding Guide, Culture and Creativity](#).

1.5 Answering to the emerging priorities for 2021-2022

1.5.1 Recovering from COVID-19 after 2020

The CCS were amongst the hardest hit by the COVID-19 pandemic. Arts, entertainment and recreation activities experienced the largest percentage drop in gross added, out of all sectors of the 16 percentage points in 2020 compared to 2019 ⁽²¹⁾.

In order to help these sectors recover, the co-legislators decided in 2020 to reinforce the future 2021-2027 Creative Europe budget with an additional **EUR 600 million**, reaching EUR 2.4 billion.

It was also decided that the implementation of the programme should be frontloaded, with a third of the budget allocated in the first 2 years of the new programming cycle. This means that the largest annual budgets were made available in 2021 and 2022, precisely when the sectors needed them the most.

For the audiovisual and news sectors, a strategic document, *Europe's Media in the Digital Decade: an action plan to support, recovery and transformation* ⁽²²⁾, was adopted at the end of 2020, featuring several priority measures. These include MediaInvest, the Virtual and Augmented Reality Industrial Coalition and dialogue with news media and *The Media Industry Outlook*, which are described later in the report.

Moreover, in 2021 the EU supported the set-up of the CreativesUnite platform ⁽²³⁾, designed to address the immediate needs of the CCS during the COVID-19 crisis. It offers a common online space for all CCS in Europe and beyond to share their initiatives and actions.

Creative Europe and the Member States working towards the same goal – special measures for the recovery of CCS in national recovery and resilience plans

The Recovery and Resilience Fund entered into force in February 2021 to mitigate the economic and social impact of the COVID-19 pandemic. EU governments submitted national recovery and resilience plans, outlining the reforms and investments they will implement by the end of 2026.

A total of 18 Member States decided to include measures targeting the CCS. The proposed financial investments amount to EUR 10 billion including EUR 1 billion earmarked for audiovisual, ranging from infrastructure to digitisation promotion of cultural tourism by projects employing cultural activity for social cohesion. The legislative reforms aim at improving the working conditions of artists and cultural workers, along with the frameworks towards the green and digital transitions.

1.5.2 Support to Ukraine in 2022

Russia's war of aggression against Ukraine is an attack on fundamental rights and the basic values of freedom, democracy and self-determination, on which cultural expression and cooperation are based. In response, **Creative Europe has contributed to supporting Ukraine, which has been part of Creative Europe since 2016**, and its displaced population.

Help with overcoming cultural and language barriers constitutes part of the assistance for the people fleeing the conflict and arriving in the EU. Cultural activities can also be important in dealing with psychological trauma and fostering integration in their host countries. As stated in the 2021 Council Conclusions on the EU approach to cultural heritage in conflicts and crises, cultural heritage can be instrumentalised as a

trigger for and a target in conflicts and crises. The Council's conclusions also emphasise the importance of local ownership, which calls for the reconstruction and recovery process. This should be undertaken by strengthening Ukraine's capacity and expertise and should be based on national and European norms.

Russia's unjustified full-scale invasion of Ukraine took place after the 2022 Creative Europe annual work programme had been adopted, leaving little room for immediate reaction. However, the programme has shown flexibility in responding to urgent needs and in facilitating the participation of Ukrainian organisations and the promotion of Ukrainian artists and cultural and artistic content.

⁽²¹⁾ European Commission (2021), Commission staff working document, *Annual Single Market Report 2021*, Brussels, SWD(2021) 351. According to Ernst and Young (2021), *Rebuilding Europe: The cultural and creative economy before and after the COVID-19 crisis*, revenues in cinemas and performing arts fell by 90 %, music 76 %, visual arts, architecture, advertising, books, press and films in the range of 20-40 % and streaming and video games grew by 9 %.

⁽²²⁾ European Commission (2020), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, *Europe's media in the Digital Decade: An action Plan to Support Recovery and Transformation*, COM(2020) 784.

⁽²³⁾ [Creatives Unite](#).

- The most ambitious action in this context is **the dedicated call for proposals to support the Ukrainian CCS** launched in November 2022 ⁽²⁴⁾. A flexible grant mechanism was put in place, designed around three priorities: circulation and promotion of Ukrainian artists and works; integration, through arts and culture, of Ukrainians displaced inside and outside the country; and reconstruction and recovery of the cultural sectors. Each priority should be implemented through a specific project run by Ukrainian and European consortia. The consortia will start to implement their actions by mid-2023.
- The Creative Europe programme has **extended the application deadlines** for Cooperation and Literary Translation projects in the first part of 2022. This resulted in an increase of Ukrainian participation in 2022, with 11 selected Cooperation projects including Ukrainian partners (compared to four in 2021) and two with a Ukrainian coordinator (one in 2021). Likewise, Ukraine's participation in Literary Translation projects increased to 51 European books translated into Ukrainian and 35 Ukrainian books translated into 15 European languages.
- Through Ukraine's partial participation in the MEDIA strand, Ukrainian organisations from the audiovisual industry were eligible for grants in European festivals, and calls for **markets** and **film education** proposals and individual professionals were eligible under the **Training and Skills** projects in 2021 and 2022. Filmmakers and producers benefited indirectly, as they were involved in (co-)productions which received support through their majority producer(s) located in the Member States.
- The new mobility instrument Culture Moves Europe supports Ukrainian artists and culture professionals by **allowing them to exceptionally take part in virtual mobility if they cannot travel**.
- Finally, the **Creatives Unite platform**, co-funded by the programme's Culture strand, developed a **unique feature dedicated to Ukraine** on its landing page, highlighting the responses of the CCS to the crisis in Ukraine and encouraging financial contribution to those responses.



⁽²⁴⁾ Officially falling under the 2023 annual work programme.

Examples of Ukrainian-supported projects

Tales of EUkraine

Supported under:

European Cooperation Projects 2022 medium-scale (lasting until 2025)

Partners from:

Belgium, Bulgaria, Germany, Italy, Poland, Romania, Slovakia, Ukraine

The project, run by the Federation of European Publishers and seven national publisher associations, addresses the humanitarian crisis caused by the war by promoting the integration of Ukrainian refugees in their host countries. The project will build a **catalogue of Ukrainian children's books, license the rights to publishers in Member States** hosting significant numbers of refugees, **translate the books** and **publish bilingual editions**. At least 300 000

books are expected to be printed. The books will be distributed through schools, libraries and other venues to benefit Ukrainian refugee children and their peers, fostering cultural connections and facilitating inclusion. Simultaneously, the project will support Ukrainian authors, illustrators and publishers, strengthening their ties with European publishers in a time of need.



© Lena Staranchuk, 2023

Ukrainian film players in MEDIA actions

The Odessa International Film Festival was supported in 2021 and 2022 with EUR 92 000 through the European festivals scheme for its activities in 2022 and 2023. Despite the challenging context, the festival was hosted by Prishtina International Film Festival and succeeded in sustaining its activities and gathering more than 500 international professionals. It screened 95 European works of various genres, among which 22 were Ukrainian short films and 24 Ukrainian feature films. The festival's industry activities ensured networking with European players. As a result, collaborations with international partners enabled the showcasing of Ukrainian filmmakers on a global stage and established co-production ties. Support to the festival is reiterated in 2023 and 2024 with EUR 92 000 for its activities in 2024 and 2025.

The following list of MEDIA-supported films involved Ukrainian partners, i.e. indirect beneficiaries of the programme.

- *The Natural History of Destruction*, by Ukrainian director Sergiei Loznitsa (co-produced in Germany, Lithuania, the Netherlands and Ukraine), received support in development. It was shown in special screenings at the 2022 Cannes Film Festival.

- *Pamfyr*, by Ukrainian director Dmytro Sukholytkyy-Sobchuk (co-produced in Chile, France, Luxembourg, Poland and Ukraine), received support in international co-production. It was nominated in the 'Quinzaine des cinéastes' independent section at the 2022 Cannes Film Festival.
- *107 Mothers*, by Peter Kerekes (co-produced in Czechia, Slovakia and Ukraine), received support in development. It was awarded best screenplay at the 2021 Venice International Film Festival.



© Odessa International Film Festival

1.5.3 Special spotlight: Creative Europe and the 2022 European Year of Youth

In 2022, the European Year of Youth (EYY) ⁽²⁵⁾ encouraged young Europeans to build a better future – greener, more inclusive and digital, in a post-pandemic perspective. The Commission coordinated over **12 000 events and activities**, in close collaboration with the European Parliament, the Member States, regional and local authorities, youth organisations and young people themselves to honour, support and engage in these values. EYY had **four objectives**:

- raise awareness of the green and digital transitions;
- support young people, including through youth work, especially young people with fewer opportunities from disadvantaged and diverse backgrounds;
- raise awareness of personal, social, economic and professional opportunities at the EU, national and regional levels;
- mainstream youth policy across all relevant EU policy fields, in line with the 2019–2027 EU Youth Strategy.

Culture played an essential role in reaching out to young people in 2022. According to the Eurobarometer survey ⁽²⁶⁾, **23 % of young Europeans identify culture as a key factor in community-building**. Creative Europe supports young creatives through its **Platforms for the Promotion of Emerging Artists and the Pan-European Cultural Entities schemes** to support emerging talent, willing to engage at the European and transnational levels.

Among other initiatives particularly for young people within Creative Europe is the continuation of the Creative FLIP project and its **Learning Labs**, which bring together elementary schools and creative hubs to develop innovative skills for young people. This initiative is also linked to the ‘European Innovative Teaching Award’, which was presented at their recent networking event, and is on its way to becoming a legacy of the EYY.

Furthermore, in October 2022 Creative Europe launched **Culture Moves Europe** ⁽²⁷⁾ – a new action which offers emerging artists and cultural professionals the opportunity to go abroad. The action is expected to support 7 000 mobilities for professionals and creative development between 2022 and 2025. With its appeal to young and emerging artists, this is a key legacy of the EYY which will continue beyond 2022.

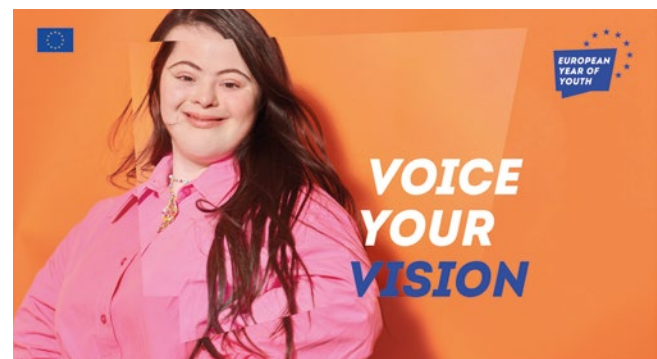
[For more information on Culture Moves Europe, see Chapter 4.3](#)

All European Capitals of Culture (ECoC) have ambitious youth programmes. Title-holding cities engage the public, especially young people, in developing (part of) the cultural programme or gaining professional experience through volunteering, and they design projects

or schemes to increase youth interest in the arts and culture. This was particularly the case with the three ECoC cities in 2022. To give a few examples, half of the programme in Esch-Sur-Alzette (Luxembourg) specifically targeted young people and children. In Kaunas (Lithuania), the programme included a section for empowering young people in implementing cultural projects. In Novi Sad (Serbia), 200 young artists were asked to renew the city’s cultural landscape, creating numerous exhibitions, concerts, plays, workshops, activations and performances.

[For more information on the European Capitals of Culture see Chapter 4.4](#)

In 2023, Creative Europe plans to promote reading, in particular among young people, with its new **Day of European Authors** action, where 1 000 activities in schools, libraries and bookstores celebrate literature.



#ImpossibleWithoutYouth

The European Commission joined forces with two major European festival organisations supported by Creative Europe, YOUROPE and the European Festivals Association, for the #ImpossibleWithoutYouth ⁽²⁸⁾ campaign. This enlisted more than 70 festivals from 25 European countries to embody the messages of the European Year of Youth. The Danish Roskilde Festival was recognised for its contribution with a special European Festival Award.



© #ImpossibleWithoutYouth

⁽²⁵⁾ ‘What is the European Year of Youth?’, [European Youth Portal](#).

⁽²⁶⁾ European Commission (2022), Eurobarometer survey, ‘[Youth and Democracy in the European Year of Youth – May 2022](#)’.

⁽²⁷⁾ [Culture Moves Europe](#).

⁽²⁸⁾ [Impossible Without Youth campaign](#).

Delivering Creative Europe 2021–2022

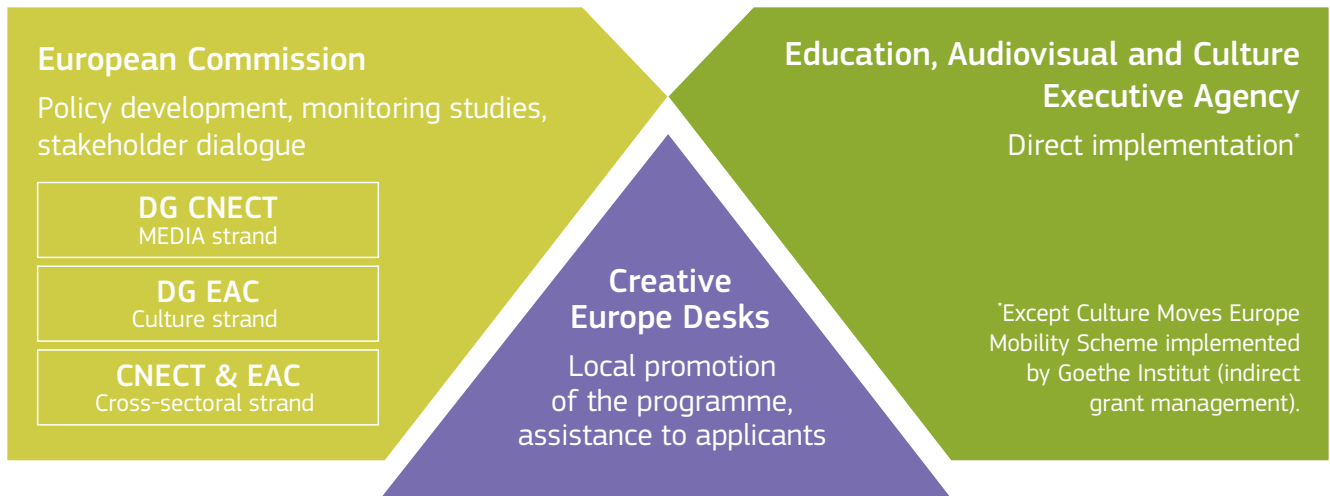
2

In 2021 and 2022, the Creative Europe programme supported a total of 1 909 projects (1 422 in the MEDIA strand, 441 in the Culture strand and 46 in the Cross-sectoral strand), representing EUR 674 million of EU funding.

This section provides a breakdown of how that budget was allocated and spent, giving an overview of the types of projects supported, the rate of budget execution and the distribution of the grants among organisations from different Member States.



→ Figure 03. Who does what - institutional roles in Creative Europe

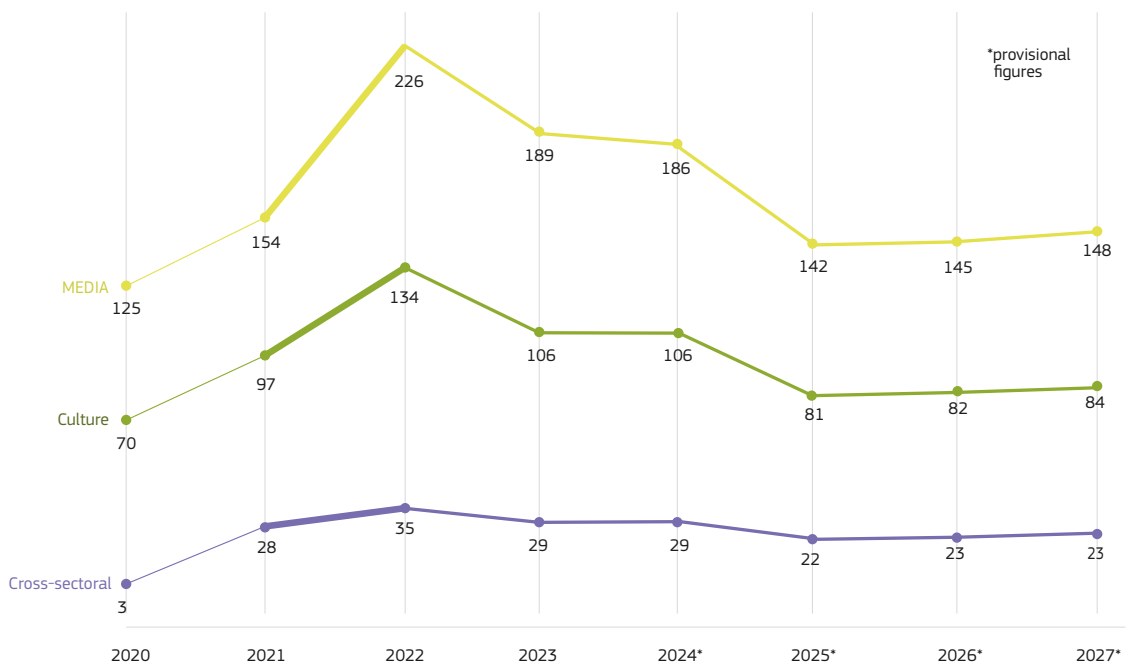


NB: DG CNECT: Directorate-General for Communications Networks, Content and Technology; DG EAC: Directorate General for Education and Culture.

2.1 Overview of grants by scheme

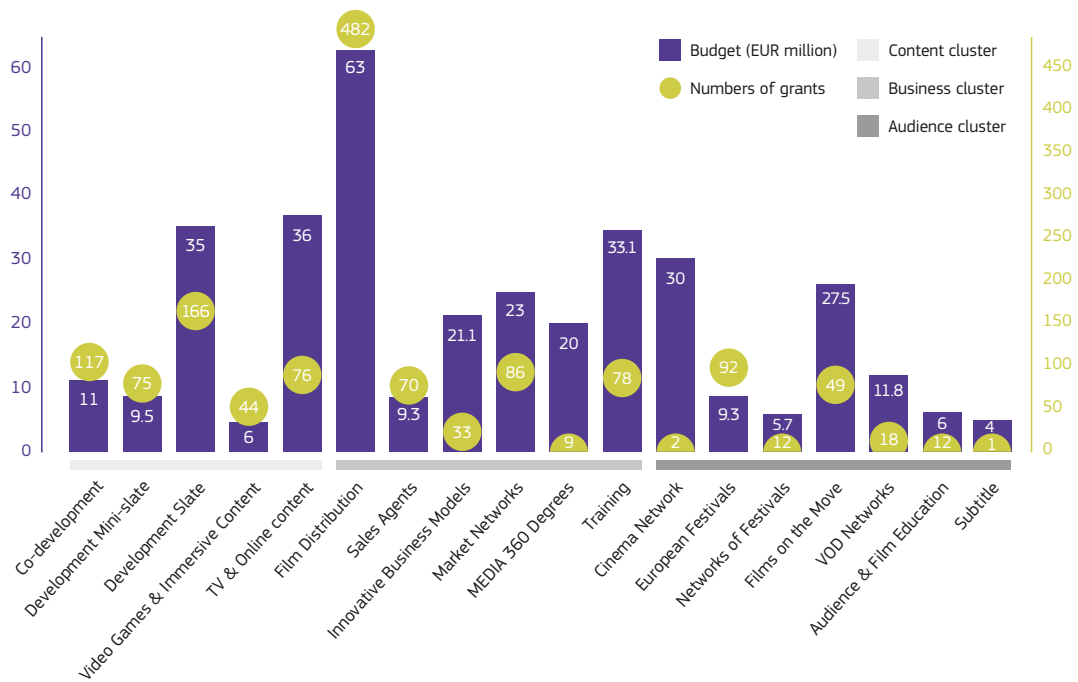
In order to offset the effects of the COVID-19 epidemic, the 2021–2027 budget of Creative Europe has been frontloaded, with a third of the budget committed in the first 2 years of the programme. At the same time, because the adoption of the legal base was delayed, the budget in 2021 was moderated, and in turn reached record levels in 2022. Consequently, the budget decreases in 2023 compared to 2021–2022, followed by small annual increases until the end of the current financial cycle.

→ Figure 03. Creative Europe budget 2021–2027 (EUR million)



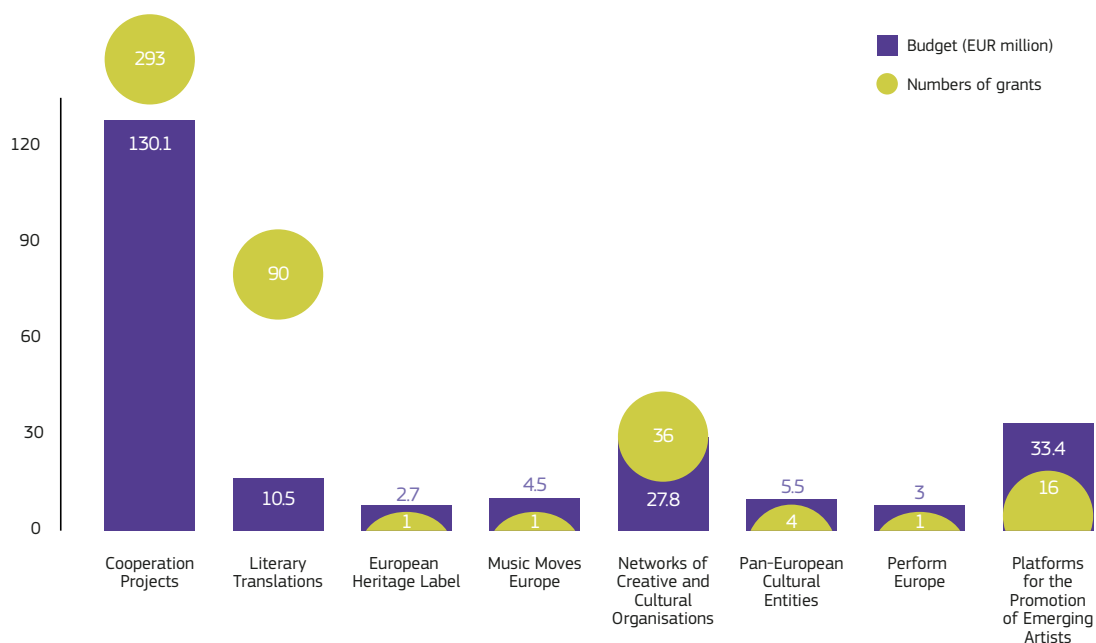
Within each strand, the budget was distributed to respond to the needs of the supported sectors. The support of the MEDIA strand covers all stages of the value creation chain in the audiovisual industry. In 2021 and 2022, 28 calls for proposals were published under the MEDIA strand. Most calls are published once a year, but some are organised twice per year, while others every second or even third year. Figure 04 is arranged into clusters to show the actions that serve one of the three main goals of the strand: audience, business or content enhancement.

→ Figure 04. Distribution of the MEDIA strand support by action, 2021–2022



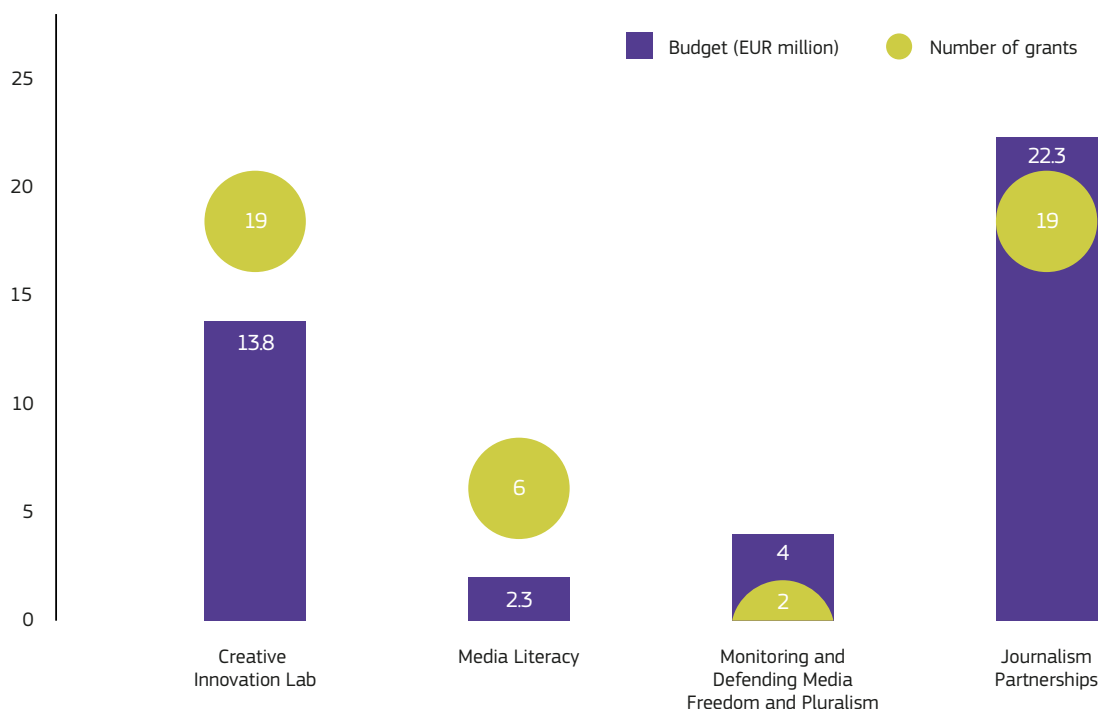
In 2021 and 2022, eight calls for proposals were published under the Culture strand. The calls for European Cooperation Projects and for the Circulation of European Literary Works are published yearly. With the start of the new programme in 2021, the calls for the three multiannual schemes (European Networks of Cultural and Creative Organisations, Platforms for Promoting Emerging Artists and Pan-European Cultural Entities) were launched to cover the 2021–2023 period.

→ Figure 05. Distribution of Culture strand support by actions, 2021–2022



Under the growing year-on-year Cross-sectoral strand, there were altogether six calls for proposals during 2021–2022. They covered the creative innovation labs and three new actions dedicated to news media organisations: journalism partnerships (since 2021), support for media literacy projects (since 2022) and support for projects that defend media freedom and pluralism.

→ Figure 06. Distribution of the Cross-sectoral strand support by actions, 2021–2022



2.2 High absorption capacity

In the 2014–2020 period, each year there were significantly more high-quality applications (applications that exceed a threshold of 75/100 points in evaluation) than the programme's budget. **This meant that some projects could not be supported – not because of lack of merit, but for lack of available funding.** The most competitive calls were Development in the MEDIA strand and the European Cooperation Projects in the Culture strand. The additional budget needed to satisfy these high-quality applications was estimated at around 15 % of the value of the actual budget.

With the increased budget for the 2021–2027 period, the success rates of the most over-subscribed calls improved. Yet new challenges have arisen, due to the declared needs for funding from applicants after the COVID-19 crisis, the longer-than-usual span between the 2020 calls for proposals and those of 2021 (due to delays in securing the 2021–2026 multiannual financial framework) and the opening of the programme to new segments of applicants from the news media sector. The amount of funding needed by the applicants to

the Creative Europe programme might still increase in the future due to inflation, new requirements in terms of greening and the cost of digitisation, which are encouraged.

The MEDIA calls attracted a total of **2 124 applicants** requesting EUR 1.2 billion, out of which only 63 % were successful. The oversubscription was more acute in the Cross-sectoral strand. The calls for proposals attracted **243 applications**, which requested EUR 210 million in total. The success rates in the new calls addressed to news media were particularly low, with only **23 %** of applicants receiving grants. These conspicuously low success rates prove that these new support measures were greatly needed. As far as the Culture strand is concerned, there were **1 475 applications** in 2021–2022 altogether, requesting a total of EUR 875 million for all actions. The most competitive scheme of the strand was the European cooperation projects, with a success rate of 27 % in 2021 and even 26 % in 2022, despite that year having its highest-ever budget.

→ Figure 07. Comparison of the number of projects receiving grants to the number of high-quality projects rejected due to budgetary constraints in the most competitive calls

Name of call	Number of high-quality projects rejected	Number of projects financed
MEDIA		
Audience and Film Education (2021)	10	12
Co-development (2021, 2022)	90	117
Development Slate (2021, 2022)	108	166
Mini-slate development (2021, 2022)	28	75
Training (2021, 2022)	33	73
Market and Networks (2021, 2022)	31	81
Culture		
Cooperation Projects (2021, 2022)	233	293
Literary translations (2021, 2022)	30	81
Cross-sectoral		
Journalism Partnerships (2021, 2022)	23	19

2.3 Linking smaller and larger organisations

The fabric of Europe's CCS consists mainly of small organisations, which are also the main beneficiaries of Creative Europe. Overall, in 2021 and 2022 the programme gave grants to **3 860** organisations (including 2 146 in the Culture strand, 1 452 in the MEDIA strand and 262 in the Cross-sectoral strand), who took roles of either coordinators, partners or affiliated entities.

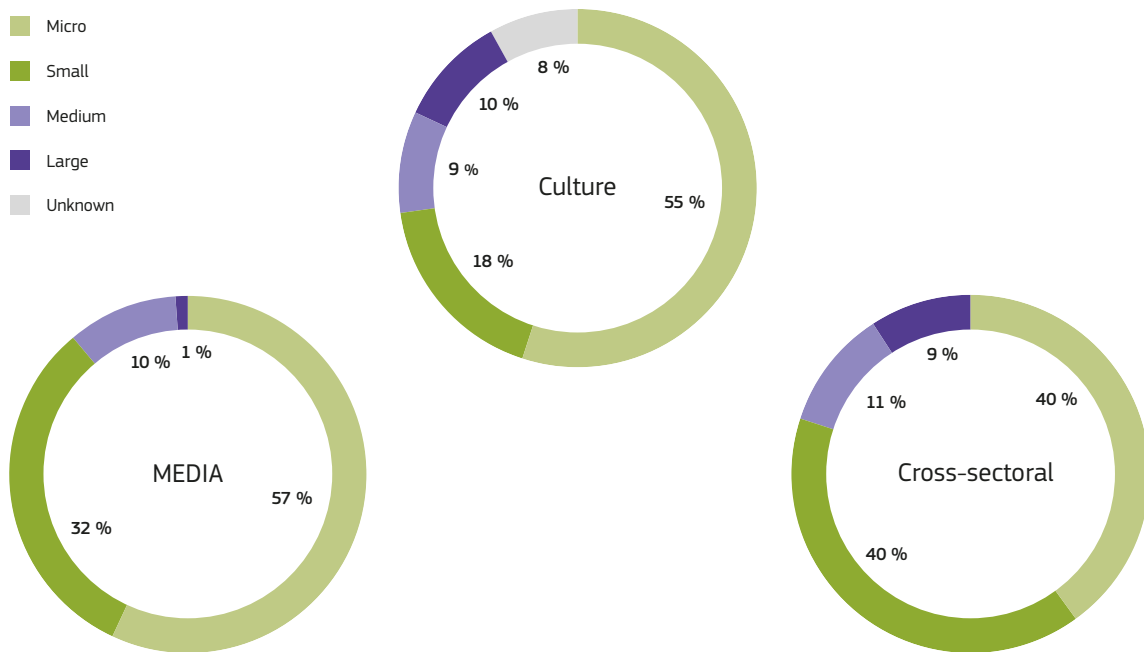
In the Culture strand, 73 % of the beneficiaries were small organisations (employing 0–49 people and the majority being micro companies). In the MEDIA and Cross-sectoral strands, such information was only collected for the project coordinators, accounting for 1 160 organisations in MEDIA and 45 in Cross-sectoral. Since the coordinator generally has the largest capacity of all participating organisations, the results are indicative of the overall structure of beneficiaries: in MEDIA, 89 % were small organisations, compared to 80 % in Cross-sectoral.

Furthermore, apart from the direct beneficiaries, many of the projects have had an indirect impact on thousands of other professionals or small and medium-sized enterprises (SMEs) who were involved in the activities and thereby acquired more experience and contacts. This is for example the case of **1 168** individual cinemas in the Europa Cinemas network; the film professionals who will participate in the training courses organised with the support of MEDIA; **112** news media organisations participating in journalism partnership grants; film professionals who were able to participate in a market thanks to MEDIA support; and productions receiving funding through, for example, activities supported under the MEDIA 360 degrees action. The networks supported under the Culture strand are estimated to represent more than **4 000** organisations, ranging from individuals to national and regional organisations.

The MEDIA TV and online content action shows in particular how the programme helps collaboration between smaller with larger organisations: the grants are assigned directly to an independent producer (micro or small company), which at the same time collaborates with broadcasters and VOD services (large organisations).

These figures and examples show that Creative Europe reaches out to smaller players. However, given the intense international competition and the emergence of a digital single market where content is increasingly accessible across borders, there is also a need to develop collaborative business models between the players. This is why Creative Europe supports networks, platforms and cooperation projects.

→ Figure 08. Distribution of beneficiary organisations by number of people employed



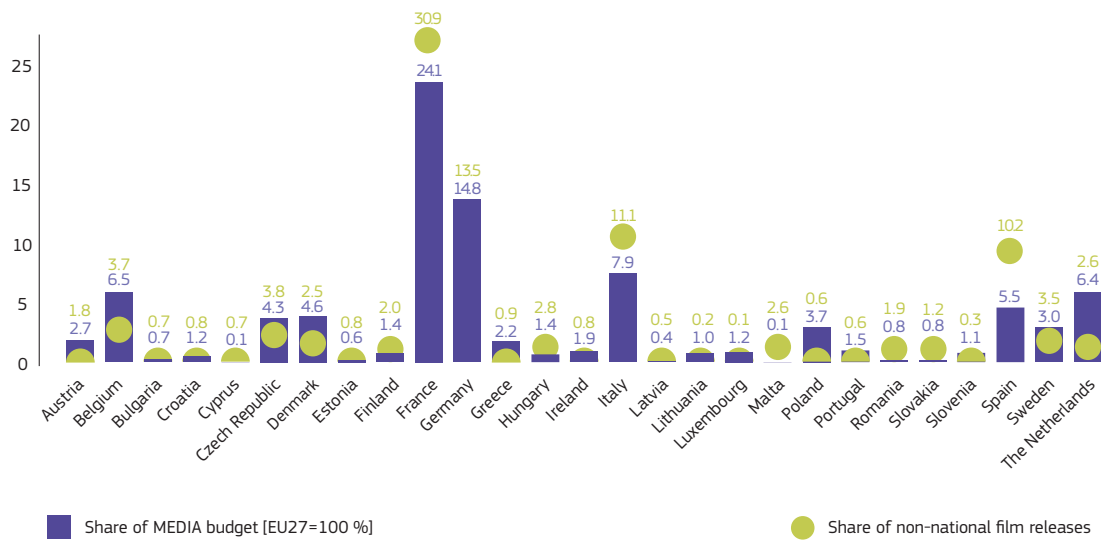
2.4 Supporting collaboration across borders

Creative Europe funds are awarded to projects through competitive calls for proposals, based on objective criteria to identify the highest-quality applications regardless of their origin. Wherever possible, projects created in cross-border partnerships are preferred to ensure the highest European added value.

Out of the MEDIA grants allocated in 2021–2022 for EUR 325.8 million, wherever the location of the final beneficiaries could be easily traced, 96 % was distributed among Member States and 4 % was distributed to organisations from nine associated countries.

The distribution of funding across Member States varies widely and reflects, in particular, the differences between countries in size and the capacity of their audiovisual industries. MEDIA strives to increase the participation of the countries with the lowest relative market shares. The distribution of the MEDIA budget per participating Member State is given in Figure 09 in relation to a proxy of that country's share of the European audiovisual market. This proxy is measured by the share of films produced in a Member State which were distributed beyond its borders.

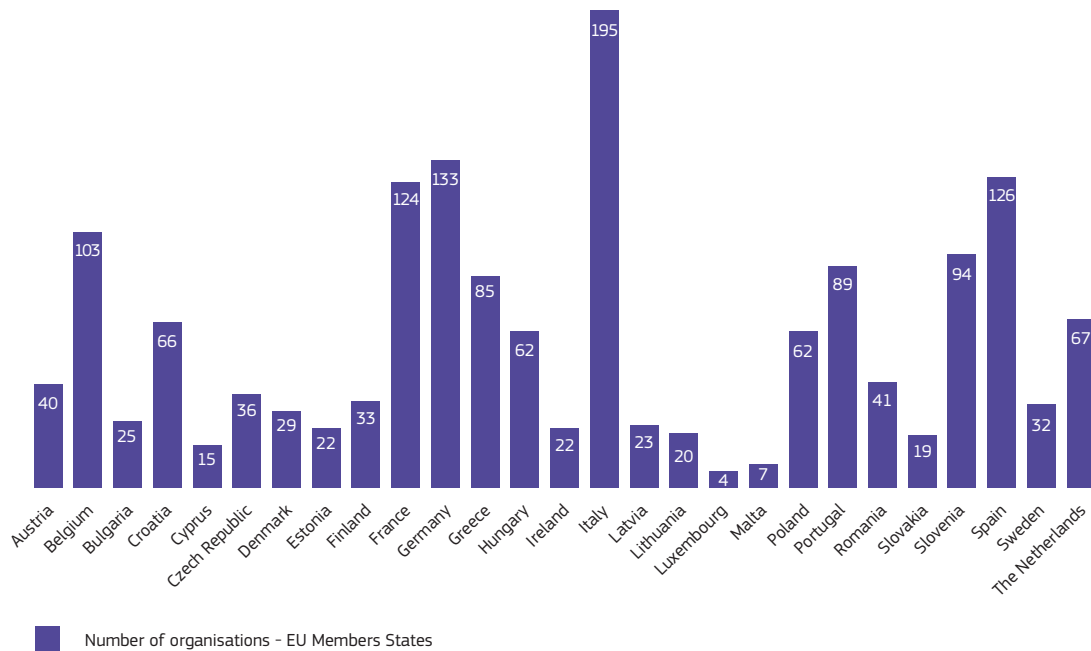
→ Figure 09. Member States' shares of MEDIA support relative to the share of non-national film releases (%)

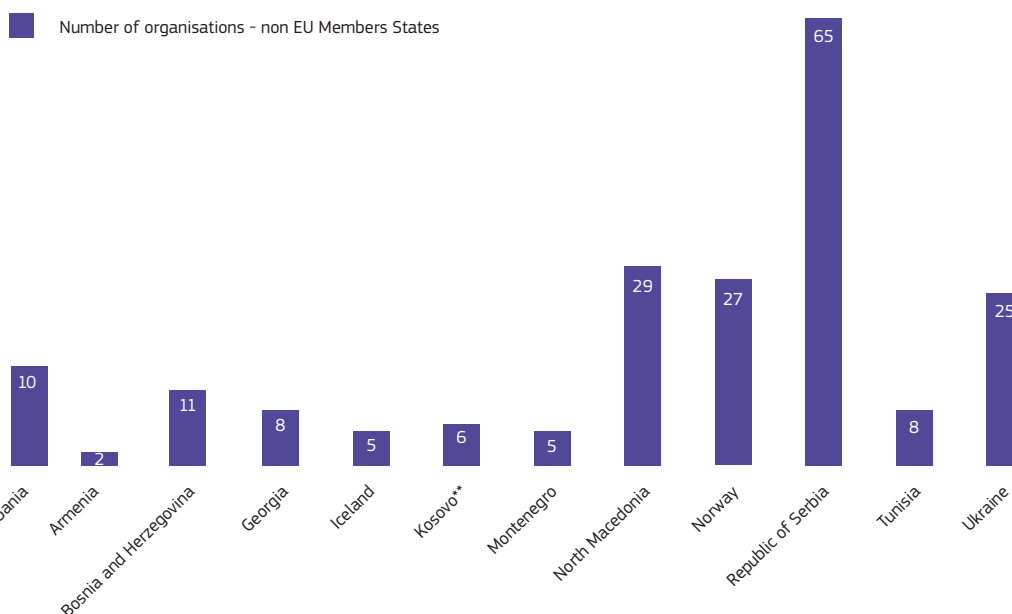


NB: The breakdown of budget distribution across countries includes the split of grants between partners in the case of co-productions and distribution selective schemes. Europa Cinemas is excluded from the breakdown as there are as yet no results on the split between members.

Source: 2021 Lumiere Database and European Audiovisual Observatory (shares of non-national film releases).

→ Figure 10. Number of beneficiary organisations by country of establishment (EU Members States - Culture strand)





In order to gain a better understanding of the transnational value of Creative Europe, it is worth looking at the mechanism for grant allocation in MEDIA's Films on the Move scheme. This action supports distributors to distribute works from non-national countries. The creators are therefore indirect beneficiaries of this scheme: a wider international promotion of their works could translate into higher box office results.

→ Figure 11. Example of grant split between distributors of the film *The Worst Person in the World*, by Joachim Trier

FR MK2 Films Sales agent EUR 57 074	MONTENEGRO EUR 1 589	NORTH MACEDONIA EUR 2 114	BOSNIA AND HERZEGOVINA EUR 2 723	LATVIA EUR 4 200	ESTONIA EUR 4 270	GREECE EUR 4 515
FRANCE EUR 150 000	 <p>WORST PERSON IN THE WORLD Dir. Joachim Trier Production country: Norway</p> <p>Grant: EUR 866 425 in Films on the Move 2021</p> <p>Awards: int. al. Best Actress in Cannes 2021; 2 Oscar nominations</p> <p>GLOBAL BOX OFFICE: EUR 12 000 000</p>					SERBIA EUR 6 485
GERMANY EUR 150 000						LITHUANIA EUR 7 812
ITALY EUR 103 880						SLOVAKIA EUR 8 295
SPAIN EUR 95 987						ROMANIA EUR 10 000
POLAND EUR 60 000						BULGARIA EUR 10 000
THE NETHERLANDS EUR 40 495						BELGIUM EUR 35 373

© Oslo Pictures

NB: Despite a difficult and unpredictable distribution landscape, the majority of the distributors have met or exceeded their box office expectations in three territories the result was twice as good as expected. The film managed to attract young people, bringing them back to cinemas.

The Culture strand incorporates cooperation at the core of its actions, encouraging organisations from different countries, sizes (small – including micro, medium, large), types (non-governmental organisations, public, private) and sectors to cooperate within the same project. For instance, European Cooperation Projects must be implemented by a minimum of three organisations from three eligible countries.

[For more details on the different modes of transnational collaboration in the Culture strand, see Chapter 4.](#)

Figure 12 shows an example of budget allocation between the partners of ‘Life Long Burning – Futures Lost and Found (LLB3)’ funded under the European Cooperation Projects call 2022. This large-scale project in performing arts is coordinated by Danceweb Verein Zur Forderung Des Internationalen Kulturaustausches, based in Austria, and involves 11 partners. LLB3 builds upon prior successes Jardin d’Europe and LLB1&2, expanding across Europe to tackle social exclusion, democratic dance decision-making and cultural job market enhancement amidst challenges. Over 4 years, LLB3 has offered 67 artistic creations, 43 coproductions, 38 exchange residencies, supporting around 400 artists, training 30 administrators, and engaging live and online audiences of 200 000 and 50 000 people respectively.

—> **Figure 12. Distribution of budget among partners of ‘Life Long Burning – Futures Lost and Found’**



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How are the goals of Creative Europe achieved?

Creative Europe support has two interlinked general objectives: to **safeguard cultural and linguistic diversity** and **strengthen the competitiveness of the cultural and creative sectors**.

European cultural expressions – in all of their forms – reflect and represent the diversity of Europe while also showcasing commonalities. They help bring people together by strengthening mutual understanding of our differences while feeding a sense of shared European identity. At the international level, high quality and diverse cultural and creative services and products contribute to the EU’s image outside of its borders – and supporting these expressions, Creative Europe contributes to public diplomacy. At the same time,

economically robust companies and organisations are needed to face global competition for investment and audiences.

Creative Europe’s contribution to meeting these objectives can be indicatively measured in different ways. The following chapters focus on the logic and achievements of each strand of the programme and present specific information on:

- how it is present in the everyday cultural habits of Europeans, by enlarging the audiences of European content across borders;
- how it stimulates excellent projects and supports professional recognition;
- how it impacts the market.

MEDIA

3

The chapter includes some indicators on how the MEDIA strand contributes to reaching the general goals of the programme of strengthening competitiveness and safeguarding cultural diversity.

Keep reading to discover:

- examples of audiences of some supported actions;
- nominations and awards received by MEDIA-supported works, as a sign of their quality recognised by international professional forums;
- the scale of projects co-financed with MEDIA grants.



3.1 Logic of the strand

Present across the (cross-border) value creation chain

MEDIA stands for high-quality audiovisual works which travel in Europe and beyond. It is present at all stages of the audiovisual value production chain:

- building capacity, i.e. improving the skills of audiovisual professionals and enabling their participation in audiovisual markets around the world;
- the development stage, when the idea for a new project starts to take shape;
- producing TV series that are likely to attract wide audiences in several countries;
- distributing films, by supporting sales agents and distributors and the business-to-business (B2B) activities in the framework of Films and TV markets.

In addition, MEDIA supports film festivals, where European films can gain recognition and subsequent regular exhibition in Europa Cinemas and on European VOD services. Finally, looking forward, MEDIA supports the development of innovative tools based on new technologies and business models.

Complementing the national support systems

The **main sources of direct public support** for audiovisual players in European countries are institutions working on the **(sub)national level**. Their main expenditure area is the **production (shooting) stage** of the audiovisual value creation chain. MEDIA **complements and fills gaps in these support systems**. To put the MEDIA scale in perspective: the record 2022 budget of EUR 226 million corresponded to the average production-only costs of 84⁽²⁹⁾ out of a total of over 1 000⁽³⁰⁾ fiction films produced in the EU. This means that MEDIA could finance only **8 %** of fiction films if it dedicated its whole budget only to this audiovisual form and this stage of value creation, which to a large extent is already served by (sub)national public sources. Moreover, MEDIA makes up only **1-2 ‰** of the whole European audiovisual sector, with 2021 revenues estimated at EUR 91 billion⁽³¹⁾. With these limitations in mind, MEDIA designs its actions with a view to maximising its impact on the market, always with the European (cross-border) added value as the centre of attention. It prioritises projects with the potential of having a lasting, structuring effect in all of its actions.



© Max_gpro - iStock Getty Images Plus

⁽²⁹⁾ The average budget of a theatrical fiction film in 2020 was EUR 2.7 million. See: Kanzler, M. (2022), *Fiction Film Financing in Europe: A sample analysis of films released in 2020*, European Audiovisual Observatory, Strasbourg.

⁽³⁰⁾ In 2021 there were 1 039 fiction films produced in EU27. See: European Audiovisual Observatory (2022), *Focus 2022 – World Film Market Trends*, p. 17.

⁽³¹⁾ European Commission (2023), Commission staff working document, *The European Media Industry Outlook – May 2023* (SWD(2023) 150), p. 13.

Ensuring a more level playing field

The programme caters to the diverse needs of companies and professionals coming from countries of different audiovisual market sizes. Special attention is given to broadening the participation of countries with lower audiovisual market capacities, by strengthening their connections with players from other European markets. The new measures distinguish between two categories of countries, based on their participation share in the most popular schemes in 2014–2020:

Low-capacity country group A

(LCC A)

Czechia, Estonia, Greece, Croatia, Poland, Portugal, Romania

Low-capacity country group B

(LCC B)

Bulgaria, Cyprus, Latvia, Lithuania, Luxembourg, Hungary, Malta, Slovenia, Slovakia

Internationalisation of those audiovisual markets is particularly encouraged through:

- a new action called European Mini-slate Development, set up **only** for producers from all LCC;
- rewarding the involvement of partner(s) from LCC countries with additional points in the evaluation (TV and Online Content and European Co-development);
- requiring the participation of at least two partners from all LCC countries in a project (Films on the Move) or featuring works coming from these countries (Festivals);
- prioritising applicants from all LCC countries (Markets and Networks and Media stands) and securing scholarships to participants from LCC B countries (Skills).

Leveraging investment, supporting growth

Building on previous achievements, since 2021 the programme aims to maximise its European dimension of scaling up audiovisual enterprises. MEDIA seeks to boost cooperation through structured, cross-border networks and a greater focus on European co-productions and coordinated distribution and promotion of works.

Since 2021, MEDIA actions are grouped into clusters. These are defined around the ultimate goals they intend to pursue, namely **content, business and audiences**.

With its EUR 365 million in 2021–2022, MEDIA supported **projects worth EUR 676 million in total**. The programme grants are in fact designed to increase the capacity and impact of projects by topping up the beneficiaries' own resources. The maximum co-financing rates differ across actions, depending on their nature and needs – 20 % for TV and Online Content, through 80 % for Talent and Skills, and 95 % for the supported activities of the Europa Cinemas network. In a retrospective survey of former beneficiaries conducted in 2020, 87 % of respondents reported a long-lasting increase in their companies' market position, and 28 % said that having the grant attracted new partners, including many from other countries ⁽³²⁾.

⁽³²⁾. European Education and Culture Executive Agency, *The Development 2014–2017 Survey Report* (internal document).

3.2 Supporting high-quality audiovisual content

The creation and production of high-quality content is the foundation of the European audiovisual industry. European content reflects our shared values, including our diversity. MEDIA complements the content production support offered at the regional and national levels with support to transnational projects that have a potential to reach wide and diverse audiences across borders. The support consistently leads to works which are recognised on the global stage.

The goal of the content cluster is to encourage collaboration and innovation in the creation and production of high-quality European audiovisual works, reinforcing the capacity of independent producers to retain rights and exploit them globally – and successfully monetise their content.

The actions in this cluster are shown below.

Co-development. This **new** action (open for the first time in 2021) supports cooperation amongst European production companies to jointly co-develop audiovisual works with strong international audience potential. Collaborations between companies based in countries with different market sizes are encouraged, as is cooperation between companies with different linguistic and geographic backgrounds. This action substituted the 2014–2020 Development Single call, where the main producer was the sole applicant (although 85 % of supported projects were intended to become co-productions). The change was introduced for two reasons: firstly to enhance cooperation at an early stage of development, facilitating future co-productions that reach broader audiences, and secondly because collaboration among diverse players and countries strengthen the European dimension and adds value to the action.

- **European Slate Development.** This is dedicated to companies with significant experience and capacity to develop several projects at a time (three to five works), including fiction, documentaries, animation, VR work and short films by debuting directors. Diversifying the portfolio can attract and retain talents while reducing risk.
- **Mini-slate Development.** This **new** action (open for the first time in 2021) is similar to European Slate Development, but is reserved for companies from lower-capacity countries and tailored to their needs. By encouraging a limited portfolio approach (two to three works), it takes into account the sizes and specificities of their markets by offering a pathway to scale up, develop business strategies, invest in creativity and increase production capacity.
- **Video Games and Immersive Content Development.** This action supports video games developers working on projects with the potential to reach global audiences, with the aim of improving the competitiveness of the European video games industry. Support was extended in 2021 to extended reality studios and audiovisual production companies developing interactive immersive experiences.
- **TV and Online Content.** This is the only action where MEDIA participates in the financing of works at the production stage. It is dedicated to independent European producers who already have well-developed work which has been pre-sold to broadcasters and/or VOD services from several territories. High-quality TV miniseries (including animations) and documentaries are eligible. Co-productions are prioritised in the evaluation – in 2021 and 2022, 83 % of the chosen projects were co-produced.

Examples of supported projects

Alcarràs by Carla Simón

Countries of production: Spain, Italy

– **Grant:** EUR 56 000 in 2018 for slate development to Avalon Productora Cinematografica. The distribution was later supported with EUR 817 000 in Films on the Move in 2022. Earlier MEDIA grants supported Simon's first film, *Summer 1993* (2017).

Awards: Golden Bear in Berlin 2022, among others.

The story of a Catalan peach farmer's family, who face eviction from their beloved orchard and uncertainty about the future.

'MEDIA support has been crucial on the creative development on ALCARRÀS since it was the first institution that endorsed us [...]. Plus, we have overcome with ALCARRÀS an extremely long development phase of 4 years. Due to the COVID-19 crisis, we were forced to postpone the shooting of our film. MEDIA support helped us to sustain this process for one year extra and to re-start the casting, rehearsals and preproduction tasks.'

– fragment of development grant final report



© Lluís Tudela

Flee by Jonas Poher Rasmussen

Countries of production: Denmark, France, Norway, Sweden

– **Grant:** EUR 300 000 in TV and online content to Final Cut for Real in 2018

Awards: European Film Awards for Best Documentary and Best Animated Film, three nominations for Oscars (among others)

The film uses animation to simultaneously portray and protect the identity of the main character – an accomplished gay man who for the first time reveals the secrets of his past, when he was an accompanied minor refugee from Afghanistan.

'Creative Europe has been an incredibly important support for us, and without their support, a film like FLEE would never have been possible to make. The support enabled us to work across four European countries with the most talented European artists, ensuring the best possible quality throughout the process.'

– Monica Hellström, producer



© FinalCutforReal

Examples of supported projects

Boy From Heaven by Tarik Saleh

[Cairo Conspiracy]

Countries of production: France, Sweden, Finland

-Grant: EUR 50 000 in Development Single Project in 2018 to Atmo Media. The distribution was supported with EUR 806 000 in Films on the Move in 2022.

Awards: Best Screenplay, Cannes 2022 (among others).

This feature film is a political thriller about the intersection of political and religious powers in Cairo University, involving a guileless student into a whirlpool of intrigues.

'The MEDIA support has been very important for an independent company like Atmo. It gives the project creative freedom, we don't have to be dependent on more commercial interests (...). MEDIA's support enabled us to really develop the complex script through various re-writes and working with a script editor to really work through the intricacies of the story. It also allowed Tarik to conduct in-depth research into the world of Al-Azhar by talking to religious scholars, institutional and cultural experts and past graduates, as this is a very sensitive and complex world we are trying to re-create.'

– fragment of development grant final report



© Atmo

First results of new schemes

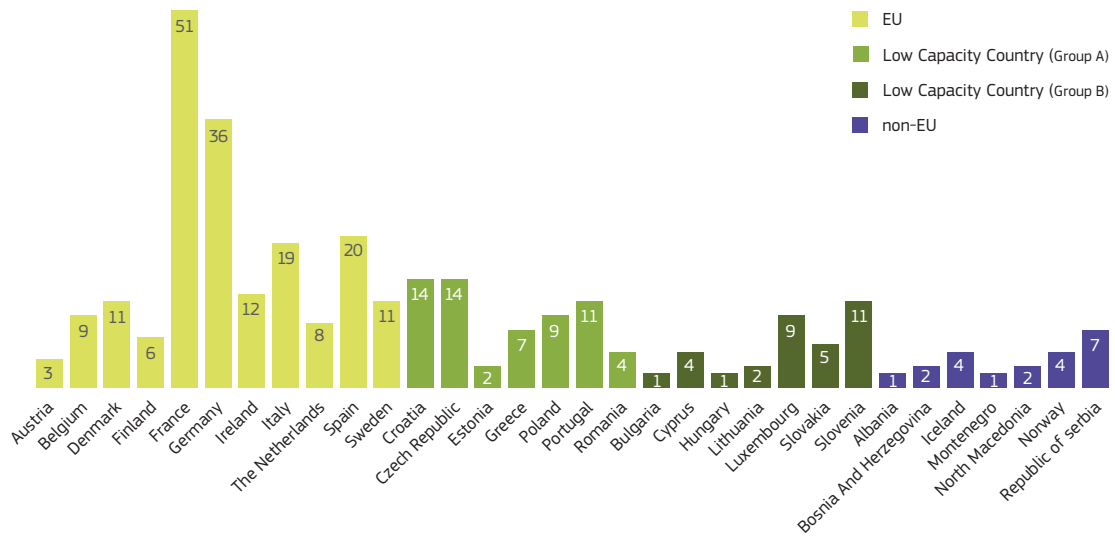
Co-development

During 2021 and 2022, 117 projects were selected from 302 applications to the Co-development scheme, with grants amounting to EUR 11 314 357. The selected projects involved 301 companies that developed 73 works of fiction, 25 documentaries and 19 animations.

Regarding the geographic origin of the associated producers, the largest group were French (33), followed by German (21) and Croatian (10). Other significant countries were Czechia, Spain and Portugal (9 each), followed closely by Italy and Luxembourg (8 each) and Sweden (7). Altogether, 61 companies were from LCC Group A countries (including 17 coordinators) and 50 from LCC Group B (including 20 coordinators). The only countries not represented were Latvia and Malta.

In the 2 first years of the operation of the scheme, altogether 70 out of 117 projects included partners from countries of different audiovisual market capacities, and the results improved in 2022 (52 % of applications, 69 % of projects) compared to 2021 (45 % of applications, 52 % of projects). Additionally, 11 projects supported cooperations between partners coming from only low-capacity countries. It shows that **there is a positive contribution of creating a more level playing field in the industry**. While many of the consortia still show cooperation between countries that are used to working together, we can also see some new partnerships forming.

→ Figure 13. Location of partners of the 2021 – 2022 Co-development projects

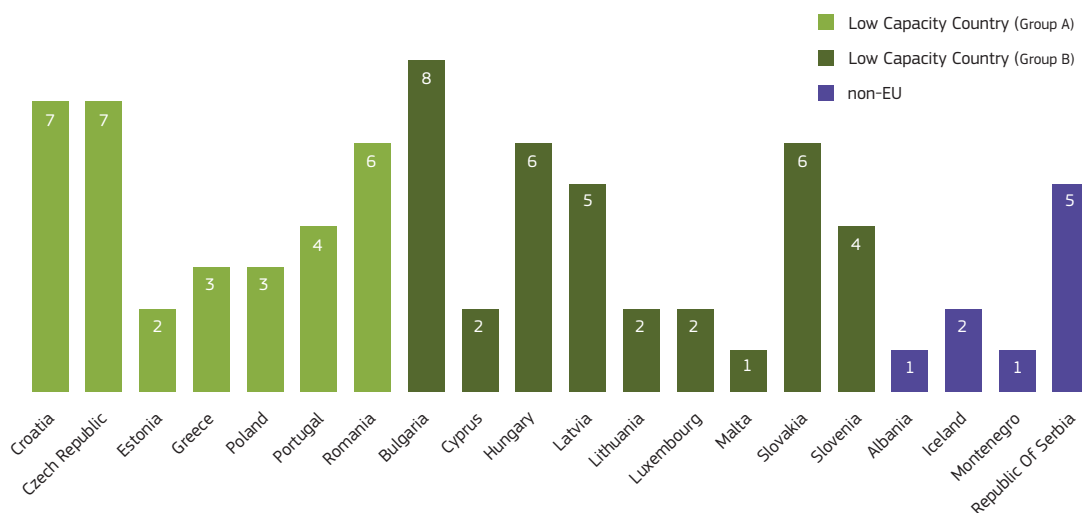


Mini-slate development

The first two mini-slate calls were slightly less competitive than the Co-development calls, since they were addressed solely to producers from countries with low capacity. In the 2021–2022 calls, 75 projects were selected from 147 applications, with grants amounting to EUR 9 505 000. The total of 200 features and 34 short films are included in the selected Mini-slates: 72 % are for fiction works, followed by creative documentaries (20 %) and animations (8 %). Of the 21 countries eligible for this scheme, only companies from Bosnia and Herzegovina have not submitted applications. LCC Group A countries account for 42 % of selected projects (48 % of applications) while LCC Group B countries account for 57 % (52 % of applications).

Of the 75 selected companies, only 10 received slate support under the previous programme (2014–2020) and 37 under the now phased-out Single project support, while 28 companies are newcomers to MEDIA. These results show that the scheme successfully extends accessibility to companies – which otherwise would not participate in the Programme and that it increases access to slate funding for companies established in countries with low production capacity. At the same time, 14 companies based in LCC countries were also successful under the 2021–2022 European Slate Development calls, demonstrating that – as was the case in the past – the strongest companies in LCC countries are certainly able to compete with companies in countries with a higher production capacity.

→ Figure 14. Location of 2021-2022 Mini-Slate beneficiaries

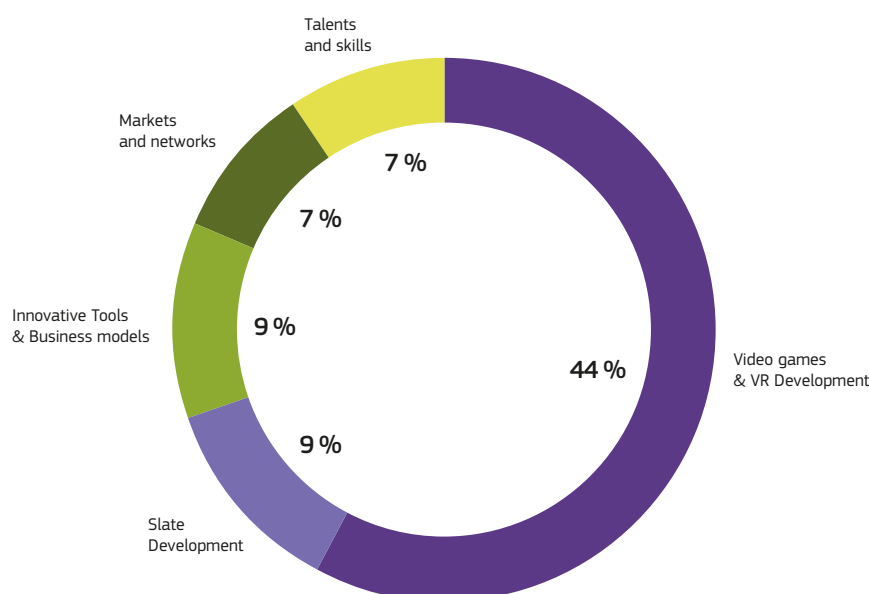


Multidimensional support to video games and virtual reality

Although most MEDIA financing targets the traditional audiovisual industry, video games and new forms are also supported by the programme. Beyond the scheme dedicated exclusively to the development of narrative video games and VR projects, the video game and VR companies and creators also benefit from MEDIA under other schemes. Altogether, in 2021–2022 projects with video games/ VR profiles received 76 grants for a total amount of almost EUR 15 million.

The projects supported in the development stage sometimes take years to grow into a market-ready product. However, there are already initial signs of success of a video game supported in the 2022 Video game development call: *Sacrifice*, by Pixelated Milk (Poland), won the First Place in the Digital Dragons indie games competition.

→ Figure 15. Number of grants dedicated to video games and VR per action



Recognition of highly culturally valuable works

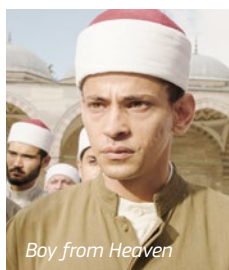
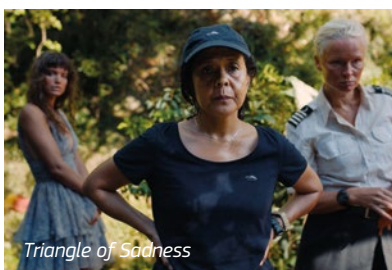
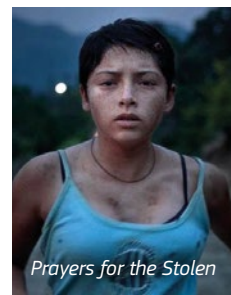
An indicator of the success of Creative Europe in safeguarding and promoting Europe's cultural diversity is the international critical acclaim received by its supported works. In the 2021 and 2022 seasons, **35 films** which were supported by MEDIA in development or production received **52 prizes** at six major international film events (Venice, Berlinale, Cannes, San Sebastian, Oscars and European Film Awards). Altogether MEDIA-supported films received there 190 nominations both to cast and crews. **Five series** supported under the TV and online scheme were recognised at **SeriesMania**, with **four wins**.

In eight major video games awards (DICE, Gamescom, IGF, The Game Awards, Steam Awards, Game Connection, SXSW Games Awards and Game Developer Choice Awards), **10 MEDIA-supported games** received **41 nominations**, taking home **10 awards**. In the VR format, so far one work (*Maskmaker*) received a nomination at Venice VR Days. Festival recognition to works supported by MEDIA in their development has a high rate, with 25 % of works selected by major festivals and 10 % winning at least one prize ⁽³³⁾.

⁽³³⁾ European Education and Culture Executive Agency, The Development 2014–2017 Survey Report (internal document), p. 20.

→ Figure 16. Selected main wins for films which had received MEDIA support before the award

Title	Event	Category
<i>Triangle of Sadness</i> , by Ruben Östlund	Cannes 2022	Palme d'Or; AFCAE Art House Cinema Award
	European Film Awards 2022	Best Film, Director, Screenwriter, Actor
<i>The Father</i> , by Florian Zeller	European film awards 2021	Actor, Screenwriter
	Oscars 2021	Adapted screenplay
<i>Natural Light</i> , by Dénes Nagy	European film awards 2021	Production Design
	Berlinale 2021	Silver Bear for Best Director
<i>Lamb</i> , by Valdimar Jóhannsson	European film awards 2021	Visual Effects
	Cannes 2021	Un certain regard
<i>Titane</i> , by Julia Ducournau	European film awards 2021	Make-up
	Cannes 2021	Palme d'Or
<i>Prayers for the Stolen</i> , by Tatiana Huezo	San Sebastian 2021	Latin Horizons
	Cannes 2021	Un certain regard
<i>Corsage</i> , by Marie Kreutzer	European Film Awards 2022	Best Actress
	Cannes 2022	Un certain regard, Best Performance
<i>Quo Vadis, Aida</i> , by Jasmila Zbanic	European Film Awards 2021	Best Film, Director, Actress
<i>Flee</i> , by Jonas Poher Rasmussen	European Film Awards 2021	Documentary, Animated Film, European University Award
<i>Love According to Dalva</i> , by Emmanuelle Nicot	Cannes 2022	FIPRESCI prize for First Feature and Rising Star
<i>Alcarràs</i> , by Carla Simón	Berlinale 2022	Grand Prix
<i>Compartment No 6</i> , by Juho Kuosmanen	Cannes 2021	Best Film, Director, Actress
<i>Four Daughters</i> , by Kaouther Ben Hania	Cannes 2023	L'Oeil d'or award for Documentary
<i>Everything Will be OK</i> , by Rithy Panh, S. Mang	Berlinale 2022	Silver Bear for Outstanding Artistic Contribution
<i>As Bestas</i> , by Rodrigo Sorogoyen	San Sebastian 2022	Audience Award for Best European film
<i>The Good Boss</i> , by Fernando León de Aranoa	European Film Awards 2022	Comedy
<i>Taste</i> , by Le Bao	Berlinale 2021	Special Jury Award
<i>Il Buco</i> , by Michelangelo Frammartino	Venezia 2021	Special Jury Prize
<i>The Blue Caftan</i> , by Maryam Touzani	Cannes 2022	FIPRESCI Prize



→ Figure 17. Number of MEDIA-supported films recognised with nominations in six major film events

Event	Nominated films
Berlinale (2021, 2022, 2023)	34 (6 in the main competition)
Cannes (2021, 2022, 2023)	46 (12 in the main competition)
Venice (2021, 2022)	15 (5 in the main competitions)
San Sebastian (2021, 2022)	6
European Film Awards (2021, 2022)	35 (in 64 categories)
Oscars (2021, 2022, 2023)	13 (in 25 categories)

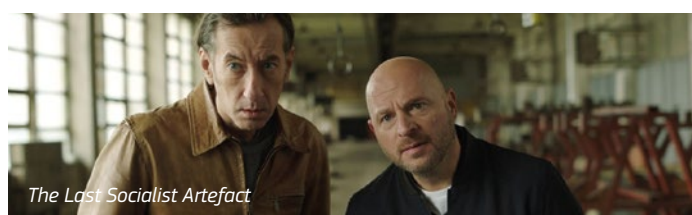
→ Figure 18. Main wins for video games which received MEDIA development support

Title	Event	Category
<i>It Takes Two</i>	DICE 2022	Design; Game Of The Year
	The Game Awards 2021	Family; Multiplayer; Game Of The Year;
	Steam Awards	Better With Friends;
	SXSW Gaming Awards	Multiplayer;
	Game Developers Choice Award	Design
<i>Lost in Random</i>	Gamescom 2021	Indie Game
<i>Martha is Dead</i>	Game Connection	Storytelling



→ Figure 19. Main wins for TV series whose production received MEDIA support

Title	Event	Category
<i>Le Monde de Demain</i>	SeriesMania 2022	GrandPrix
<i>The Last Socialist Artefact</i>	SeriesMania 2021	Best Series
<i>Blackwater</i>	SeriesMania 2023	Best Series
<i>The Fortress</i>	SeriesMania 2021	Best Screenplay



3.3 Supporting business innovation in audiovisual

As the audiovisual industry continues to be affected by the digital transition and the growth of global players, it is essential to create and scale up businesses that can increase the European industry's competitiveness. This is the objective of the Business cluster, which promotes innovation and talents. It targets players driving the internationalisation of the audiovisual sector, to strengthen their position vis-à-vis their global competitors.

The actions of this cluster are shown below.

- **European Media Talents and Skills.** This action provides support to organisations holding training courses, boot camps and mentoring schemes upgrading skills of audiovisual professionals.
- **Markets and Networking.** Its aim is to encourage international B2B opportunities by supporting audiovisual markets, fairs and campaigns and widening the access to them to European audiovisual businesspeople and creators.
- **MEDIA Stands.** The Stands are present at major audiovisual events (e.g. Berlinale, Cannes, MIPCOM, Series Mania, Annecy). They promote the European audiovisual industry, inform about EU support and provide opportunities to promising European newcomers, start-ups and professionals from countries with lower capacity to participate by offering accreditations and space for networking.
- **MEDIA 360 degrees.** This **new** action is dedicated to big audiovisual organisations running multiple eligible activities, which have a structuring effect on the whole European audiovisual ecosystem. The aim is to bundle these diverse activities into a single proposal, to reap synergies and simplify implementation.
- **Innovative Tools and Business Models.** This **new** action supports innovative solutions to the main digital challenges of the European audiovisual industry, such as financing, visibility, availability and digital consumption of European works.
- **European Film Distribution.** This action helps distributors to acquire and promote non-national European works in their territories.
- **European Film Sales.** Similarly to the distribution action, this essential activity helps to increase the cross-border circulation of European films. It offers support to European sales agents to be able to acquire sales rights to new European works from producers ([see an example of a grant for The Worst Person in the World in Chapter 2.4](#)).

Examples of supported projects

Newen Meta Sky

Beneficiary: Newen Studios

Country: France

– **Grant:** EUR 700 000 in Innovative Tools and Business Models in 2022

Newen Meta Sky applies the metaverse technique to reinvent how audiovisual professionals cooperate and do business by enabling them to quickly set up on-demand markets, which can shorten the production cycle. It recreates the marketplace environments where audiovisual works can be pitched, developed, financed and promoted through B2B and press events. It can also be used amongst professionals for master classes and trainings, or as a platform for viewers to meet with the creators. The only equipment a user needs to access this immersive universe is a laptop with an internet connection.

‘Creative Europe has been a game-changer for Newen Studios, broadening our project’s horizons and leading us to explore new possibilities. Initially, our project was solely focused on a one-time sales operation. But as we delved into the application process, Creative Europe inspired us to think bigger. We expanded the project to include an educational component, for talent sourcing, and a creative aspect with initiatives designed to immerse buyers in the series or movie’s atmosphere. We established a full-time job opportunity dedicated to harnessing cutting-edge technologies in the audiovisual sector, fostering innovation and growth within our industry.’

–Anna Pugacewicz, Deputy CEO Newen Studios



© Newen Studios

COSPA

Beneficiary: TheGreenShot

Country: Belgium

– **Grant:** EUR 719 489 in Innovative Tools and Business Models in 2022

COSPA speeds up the uptake of sustainable choices through AI-based simulations that enable productions to choose alternative suppliers, solutions and locations taking into account the impact of these choices on costs and the CO2 footprint. COSPA’s results are integrated in TheGreenShot, a subscription-based mobile and web app used by productions and crew members which automates the carbon footprint and facilitates the implementation of the different certifications in place throughout Europe. Since its launch in July 2021, TheGreenShot has been used by over 75 productions in six countries.

Being awarded a Creative Europe project is an incredible boost to TheGreenShot. It brings us inside a European network of collaboration, it gives us the credibility to work with partners to create a collaborative European hub for production solutions, and it speeds up our roadmap thanks to its financial support. (...) Another key dimension is the understanding we gain of how the sustainability of the cultural and creative industries is evolving with concrete actions by Creative Media, such as the promotion of common emission factors for calculators. This understanding is a major benefit to guide our future strategy.’

–Véronique Pevtschin, CEO, TheGreenShot



© TheGreenShot

A look into the results of European film distribution

Distributors who receive a European Film Distribution grant have full liberty to choose the European films they will reinvest in. There are between 200 and 250 beneficiaries of this scheme every year and many receive support year after year.

The granting period lasts up to 18 months, after which beneficiaries report on their activities. Therefore, the latest available data comes from distributors supported in 2019 (when the call was called Distribution Automatic) and part of those supported in 2020. Altogether the grants amount to EUR 38.1 million.

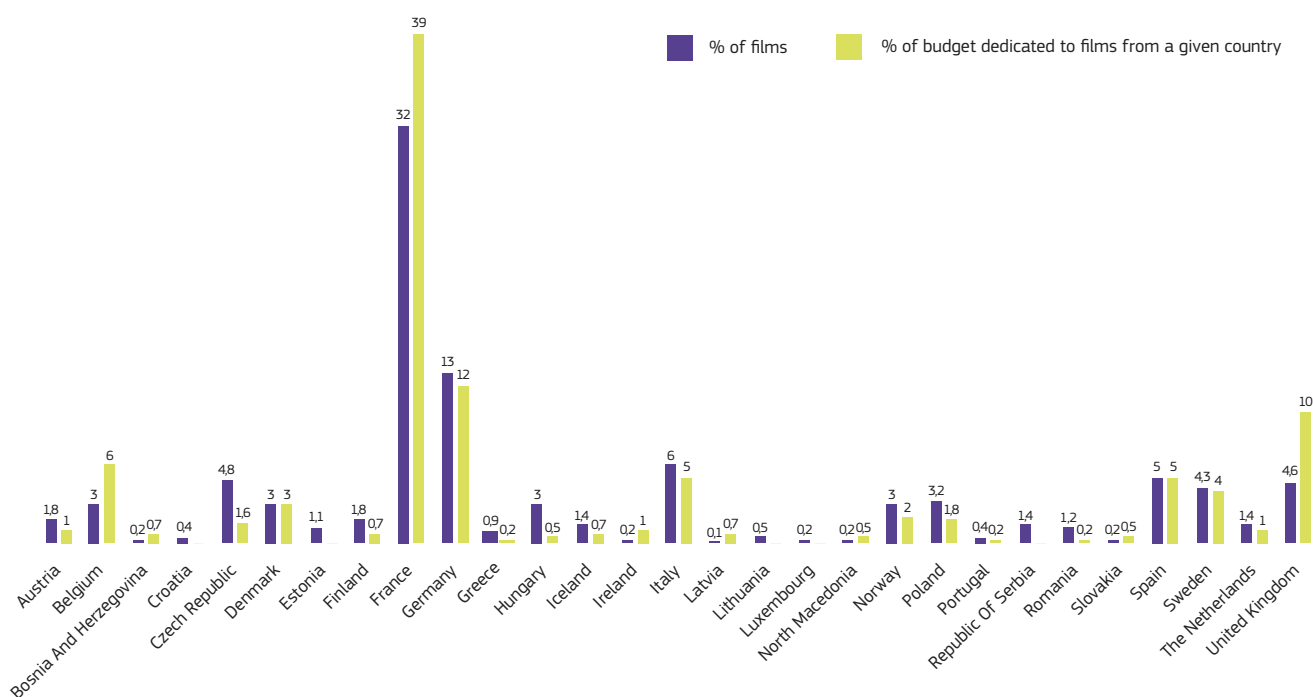
Distributors can choose between three types of reinvestment activities:

1. the co-production of non-national European films;
2. the acquisition of distribution rights (for example the fixed fees, called minimum guarantees) of non-national European films;
3. promotion, marketing and advertising on the market of non-national European films.

The results show that using the option of becoming a co-producer (activity 1) is extremely rare, with only around 0.4 % of the total amount dedicated to it. Paying a minimum guarantee to a sales agent (activity 2) was the most popular form of using the grant, with over 51 % of the grant amount, closely followed by promoting already-acquired films (activity 3) with 48 %.

The scheme directly supports the distributors located in a certain country. But it also indirectly supports the producers of the films chosen by the beneficiaries, located in countries different than their own, as thanks to the fact that they are picked up by the distributors, they earn minimum guarantees and can benefit from a share of the cinema admission sales. The reports list 443 different titles that the distributors used their grants on. In this group, films produced (or majority co-produced) by France were by far the most popular choice of distributors. The full ranking is shown below.

→ Figure 20. Location of 2021-2022 Distribution beneficiaries



NB: In the case of co-productions, only one (majority) co-production country was counted, in order to simplify calculations.

The film market is characterised by a high concentration on top titles and this tendency is also visible in the European Film Distribution scheme. Out of 443 titles, the top 10 (2 %) would absorb 14 % of the available funds.

→ 10 films on which the distributors used their grants in the highest amount (contracts of 2019 and partially 2020)

<i>Serial (Bad) Weddings [Qu'est-ce qu'on a fait au Bon Dieu?]</i> , by Philippe de Chauveron	France	Fiction	EUR 853 539.35
<i>The Wolf and the Lion [Le loup et le lion]</i> , by Gilles de Maistre	France	Fiction	EUR 617 350.66
<i>Aline</i> , by Valerie Lemercier	France	Fiction	EUR 564 207.34
<i>Triangle of Sadness</i> , by Ruben Östlund*	Sweden	Fiction	EUR 519 598.07
<i>Chickenhare and the Hamster of Dvarkness</i> , by Ben Stassen and Benjamin Mousquet	Belgium	Animation	EUR 477 556.34
<i>Parallel Mothers [Madres Paralelas]</i> , by Pedro Almodóvar	Spain	Fiction	EUR 452 484.72
<i>Benedetta</i> , by Paul Verhoeven	The Netherlands	Fiction	EUR 436 154.93
<i>Annette</i> , by Leos Carax	France	Fiction	EUR 425 691.33
<i>Bigfoot Family</i> , by Ben Stassen, Jeremie Degruson	Belgium	Animation	EUR 416 993.81
<i>The Father</i> , by Florian Zeller	United Kingdom**	Fiction	EUR 404 490.35

* This number accounts for distribution in period and territories not covered by the Films on the Move grant. ** In 2019, films from the United Kingdom were still eligible.

86 % of the chosen films were in the fiction genre, 8 % animation and 6 % documentaries.

In terms of gender balance in key roles, women directed around 25 % of the chosen films and wrote the screenplay for around 32 % of them. A slight increase can be observed in gender balance in both roles between 2019 and 2020, but it is still too early to draw any strong conclusions.

3.4 Supporting audience for European audiovisual content

The goal of this cluster is to strengthen the accessibility and visibility of European audiovisual works by their potential audiences through all distribution channels and platforms.

The actions under this cluster are shown below.

- **Network of European Cinemas.** It supports grouping(s) of cinemas that include a high share of European titles in their programming, organise film culture and educational events and undertake innovative approaches to enhance the cinematic experience. So far, the only beneficiary has been Europa Cinemas network.
- **Festivals and Networks of Festivals.** These two complementary action calls take place alternatively, every second year. They both address festivals that screen significant proportion of non-national European works. Additionally, the new Networks of Festivals call addresses grouping of festivals that pool resources and cooperate to foster audience engagement. The 2021 and 2022 editions resulted in the support of 12 networks associating 71 festivals, 57 of which also received individual support. The new networking option opened the programme to 14 festivals which previously were not beneficiaries of the regular Festivals call.
- **European VOD Networks and Operators.** Similarly to the actions addressed to cinemas and festivals, this action is addressed to individual VOD services or groupings that display a significant share of non-national European works in their catalogues. The supported projects can deal with curating catalogues, collaborations and/or audience data analysis.
- **Films on the Move.** This scheme helps to increase the circulation of big European titles across Europe to a new level. It supports groupings of numerous distributors coordinated by the sales agent of a given title, to implement a common promotion campaign for a premiering title to reach multiplied media coverage and raise audience interest.
- **Audience Development and Film Education.** This action supports mainly educational organisations working with youth. The projects supported under this action should make innovative use of heritage and contemporary audiovisual works to kindle interest in audiovisual culture.
- **Subtitling of Cultural Content.** This action, awarded to ARTE, will bring over 400 hours of quality content subtitled in six languages (English, French, German, Italian, Polish and Spanish) and offered in 30 countries.

Examples of supported projects

Triangle of sadness by Ruben Östlund

Production countries: Germany, Sweden

Countries of distribution: 21, coordinated by Société Parisienne de Production

- **Grant:** EUR 1.1 million in Films on the Move 2022

Awards: Cannes Palme d'Or 2022, three Oscar nominations (among others)



© Plattform Produktion

The film was a success with cinema audiences. The distributors in the grouping expected 1.4 million viewers but reached almost 4 million, beating even the Best Film Oscar winner *'Everything Everywhere All At Once'*. The early results of digital release also look very positive: in April 2023 it was available on VOD in 76 countries and was the sixth most popular title on iTunes.

*'Building a director's name takes time and constitutes a financial risk, not just for us but also for the distributors. Since PLAY, our distributors have received the selective support from Creative Europe for all of Ruben's films. PLAY by Ruben Östlund was a challenging film and despite its modest result, the Creative Europe support encouraged distributors to take a risk with his next film. With each film, the support from Creative Europe – MEDIA increased (from EUR 73 800 for PLAY to over EUR 1 million for TRIANGLE OF SADNESS), instilling confidence in our distributors and strengthening their business models. **The Creative Europe support was therefore crucial in building a relationship with the distributors and for the long-term development of Ruben Östlund as an arthouse director. (...)***

However, the Film on the Move scheme is more than just a simple financial support. The preparation of the application has led us to improve the communication and collaboration between our distributors from a very early stage. We held our first marketing meetings in Berlin 2020 – on the first day of the film's shooting. Our goal was to create artwork that appeals to a broad audience and suits as many territories as possible (leaving room for local adjustments, if needed). As we have found with previous releases, not only is this cost-effective in terms of design, it also increases the impact and identity of the film, and all of our distributors benefit from this increased visibility. This strategy has proven its worth with the success of FORCE MAJEURE (the avalanche poster was used in most territories) and THE SQUARE (the monkey-man poster is instantly recognisable). For TRIANGLE OF SADNESS, we also collaborated with the American distributor, to make sure the American campaign would be in line with the European strategy. In preparation for the Creative Europe application, we organised a screening during the latest stage of the editing of the film (March 2022) for all the European distributors. Our distributors were able to develop concrete release strategies for their territories ahead of the international premiere. After this screening, all of our distributors agreed that the film could reach younger audiences (25–35 years old) and developed marketing ideas to achieve this goal. Our distributors also reported that they felt more involved in the process of the film's creation and appreciated the possibility to give feedback on the film before the editing was locked.

'I am absolutely convinced that Creative Europe support is vital for the development of European film, for Europe's cinema culture and for the competitiveness of European films on the VOD market'.

- Philippe Bober, Société Parisienne de Production

Examples of supported projects

Cineville pass

Beneficiary: Europa Cinemas ⁽³⁴⁾

Country: Belgium

- **Grant:** EUR 71 180 out of the total grant of EUR 101 685 in Network of Cinemas 2021



Olivia was the first Cineviller in Belgium; she watched Michelangelo Frammartino's film *Il buco* at Cinema Galeries
© Frédéric Cornet

Cineville Pass in Belgium was launched in June 2022 as part of the 'Collaborate to Innovate' project of the Europa Cinemas network. Passholders have unlimited access to films screened in the cinemas belonging to the network for a monthly flat fee. On top of the convenient offer to 'Cinevillers' (passholders), the pass allows cinemas to gather and analyse data, in order to adapt their programming to cater to the specific tastes of their most frequent customers.

This data reveals that the Cinevillers community is growing every month, with over 4 000 Cinevillers in Belgium by April 2023 and an average of three cinema visits per month. Its success with younger audiences is noteworthy: the average age is 31 and the majority of users are under 25 years old. Users tend to experiment with genres that they have not been familiar with so far.

The initiative builds on the successful experience of the Cineville pass in Netherlands, introduced in 2009, counting now 60 000 subscribers and 53 cinema theatres across the country. After its expansion to Belgium, the initiative also launched in Austria in March 2023 and is exploring cross-country functionalities with the same pass.

'The support of Creative Europe through Europa Cinemas was instrumental in the success of Cinevillepass in Belgium. We learned about the Cineville initiative in the Netherlands at the Europa Cinemas conference in Paris. Dutch exhibitors shared their experience with the Cinevillepass introduced in 2010 and highlighted its success among the young audience, a game changer for independent movies. Collaborate to innovate provided the necessary boost to launch this innovative initiative, as we were several exhibitors in Brussels that wanted to launch the pass. Being the first project supported Collaborate to innovate in 2021, we had the opportunity to share our experience with exhibitors in Europe. Consequently, in 2022, Austrian exhibitors were inspired to create their own unlimited pass, called "Non Stop Kino", using Cineville's technology with their unique branding. This will likely inspire other countries to adopt and replicate the project, fostering collaboration among European exhibitors to attract a younger audience and promote European films.'

- Frédéric Cornet, Manager of Cinema Galeries and coordinator of Cineville in Belgium

⁽³⁴⁾ [Europa Cinemas](#).

Examples of supported projects

A Season of Classic Films

Beneficiary: Association des Cinémathèques Européennes ⁽³⁵⁾

- **Grant:** EUR 300 000 in 2021 and EUR 400 000 in 2022

Formally supported under the policy, communication and awareness line of Creative Europe, **A Season of Classic Films** is a series of **free film screenings and parallel activities across Europe** designed to attract younger audiences to our shared cinematic cultural heritage. Led by the Association des Cinémathèques Européennes, the initiative is organised by the local and national film archives and institutions that are members of the network.

The first edition took place in the summer of 2019, with screenings of newly restored heritage films in Europe's most iconic cultural heritage venues. The second edition took place during the difficult years of the pandemic (2020–2021), when most public venues were closed for long periods. Nevertheless, the initiative reached more than **30 000 viewers** through online screenings, new streaming platforms and/or hybrid events.

Building on the success of the first 2 years, A Season of Classic Films has returned to cinemas for the third and fourth editions, with the substantial enhancement of a joint restoration grant worth EUR 40 000 awarded to groupings of at least three archives to jointly restore a film.



© Valerio Greco Photography

Examples of audiences reached by MEDIA

Increasing the cross-border audiences for European works is the key goal of the actions under the Audience cluster, but actions under the other strands also contribute to this. It is only when the works find their audiences that their creators can become competitive in the long term and it is the consumption of works, not their mere production, that ensures long-term cultural diversity.

It is difficult to estimate the full reach of MEDIA, mostly because of the grant life cycle of projects. For example, projects that are supported in the development stage finish before the work can attract audiences, so the beneficiaries do not report on the final audience effects. Many of the effects are indirect – for example a director who participated in a film market thanks to MEDIA support could also strike a future production deal, so MEDIA will have its small share in the audiences of his future work.

However, MEDIA has tracked some anecdotal evidence that gives an idea of how often it improves the cultural everyday lives of Europeans.

- In 2021, 1 144 cinemas associated in the supported Europa Cinemas network sold **8.2 million** tickets to non-national European films. This means that 27 % of all tickets in Europa Cinemas were sold for a non-national European title. It also shows that the Europa Cinemas network is key in building cross-country audiences for European films: it accounted for **more than one third of all tickets sold to EU films across borders** ⁽³⁶⁾. During the cinemagoing revival in 2022, non-national admissions for Europa Cinemas members were even higher, reaching almost **13 million** (one quarter of all their tickets).

⁽³⁵⁾ [Association des Cinémathèques Européennes](#).

⁽³⁶⁾ The number of tickets sold in the EU and the United Kingdom to films outside of their country of origin was 23 million. See: [European Audiovisual Observatory \(2023\), Yearbook 2022/2023 Key trends, Strasbourg, p. 40](#).

- The available results for 61 % of supported **film festivals** show that they were attended in 2021 and 2022 by 6.8 million people, which allows us to estimate that this action might be benefiting **more than 5.5 million viewers yearly**.
- Some available results of the reception of supported TV and online works are shown below:
 - The We children *from Bahnhof Zoo* series (supported in 2020) reached **22 million views** on the Amazon platform in the German-speaking countries and a further **10 million views** in seven other key markets in 2021.
 - The Danish documentary *School Shooters* was watched by **3 million people** on different platforms across Europe, including 93 000 people during its premiere national broadcast.
- Since the consortia of distributors in Films on the Move action cover most of the MEDIA countries, most of the non-national box office results of dozens of films supported through these projects can be linked with MEDIA support. For example, all of the **966 550 people** who bought cinema tickets to *The Worst Person in the World* were affected by the distribution strategy supported by MEDIA.

3.5 MedialInvest

Encouraged by the interest of audiovisual players in the CCS GF, MEDIA puts aside financial resources to support equity investment in the audiovisual sector through MedialInvest. [For more details on the CCS GF, see Chapter 5.](#)

The European audiovisual sector faces several challenges simultaneously: it is highly dependent on public funds; European companies are under ever-greater competitive pressure by global companies; and private investors consider the audiovisual industry to be too risky and thus do not provide much-needed capital investments. The MedialInvest facility aims at encouraging private investment in the sector. It blends public funds – from Creative

Europe, InvestEU and the European Investment Fund (EIF) – with private investments to support commercially ambitious audiovisual projects and companies, for a total of up to **EUR 400 million**. MedialInvest will lower the risks a private investor can take and will strengthen the position of European producers by giving them access to increased capital resources.

MedialInvest was launched in May 2022, followed by the publication of the call for expression of interest addressed to the financiers. The call, managed by the EIF, will remain open until 2027. The first proposals are being assessed by the EIF in 2023.

3.6 Policy developments

In 2021 and 2022, several strategic activities were undertaken to design the best support to the European audiovisual industry within the broader media landscape in the coming years. The most important of these were:

Virtual reality / Augmented reality coalition

The EU VR/ AR market size was estimated at EUR 7.1 billion in 2021, with an expected growth rate of 37 % until 2026. Creative Europe had already recognised the potential of the VR/ AR medium, including organisations from these fields, in 2021–2027 actions such as **Creative Innovation Labs, Development and Video Games and Immersive Content Development funding schemes**.

Announced in the 2020 'Europe's media in the Digital Decade: An action plan', the Virtual and Augmented Reality Industrial Coalition ⁽³⁷⁾ is a platform for structured dialogue between the European VR/ AR ecosystem and policymakers. From 2023, the initiative has been feeding into the Commission's work on virtual worlds. From 2021 to 2022, this initiative had the following key outputs.

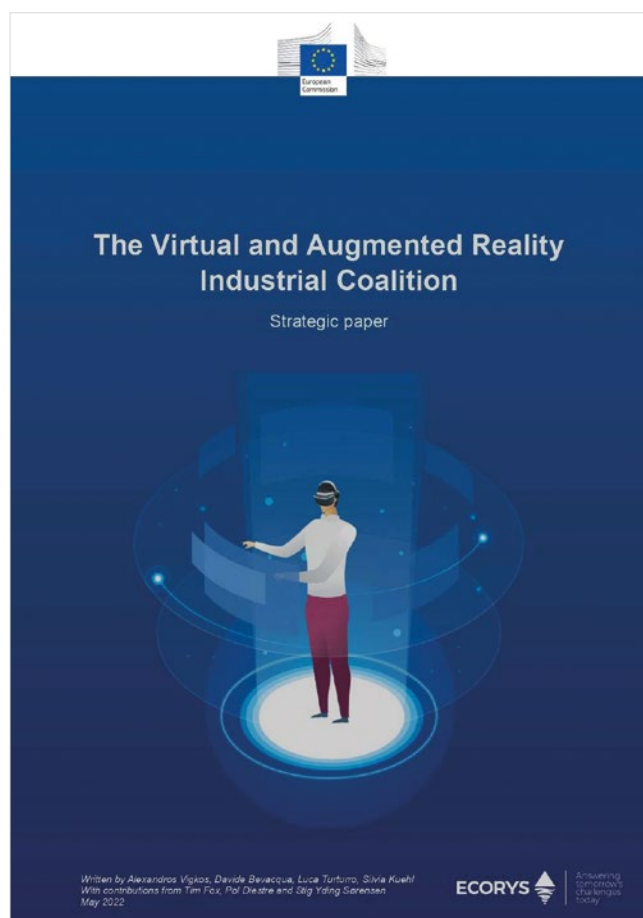
1. A series of workshops were held with over 100 stakeholders from November 2021 to February 2022. Each workshop was dedicated to specific topics, such as:
 - main challenges identified and opportunities faced by the EU VR/ AR industry;

⁽³⁷⁾ [The Virtual and Augmented Reality Industrial Coalition.](#)

- defining optimal EU VR/ AR deployment by 2026;
 - EU VR/ AR competitiveness and unique value proposition;
 - the impact of VR and AR in the media sector;
 - industry policy initiatives and support to the European VR/ AR ecosystem.
2. A strategic paper of the European VR/ AR ecosystem ⁽³⁸⁾, which includes a market assessment and policy recommendations.
 3. A roadmap outlining the next steps for VR/ AR in Europe endorsed by the Commission and 46 EU organisations operating and investing in these technologies. It included commitments to stimulate the deployment of sustainable and safe VR/ AR applications, foster standardisation and interoperability, promote cross-sectoral dialogue, support digital upskilling and reskilling and invest in research and innovation.
 4. A milestone event in April 2022, with industry actors presenting the key results and the roadmap.

Understanding the media market environment of the programme

As planned in the EU media for the digital decade action plan, throughout 2021-2022, five different studies were commissioned or carried out in-house to prepare the first comprehensive market analysis of the EU's media industry. *The European Media Industry Outlook* ⁽³⁹⁾, published in May 2023, is the first publication of its kind, catering to both policymakers and market players with a wealth of factual business information on the structure of the audiovisual, video game and news media sectors and the behaviours of their consumers.



⁽³⁸⁾. European Commission (2022), *The Virtual and Augmented Reality Industrial Coalition*, Publications Office of the European Union, Luxembourg.

⁽³⁹⁾. European Commission (2023), Commission staff working document, *The European Media Industry Outlook – May 2023* (SWD(2023) 150).

Culture

4

This chapter provides an overview of the achievements and developments within Creative Europe's Culture strand, showcasing the diverse initiatives that have been instrumental in fostering cultural cooperation and promoting emerging talent across Europe.

The chapter will detail:

- the scale and number of organisations collaborating with the support of Creative Europe;
- Creative Europe support to European linguistic and cultural diversity;
- the prizes and awards given to recognised works and projects of high quality.

It will also present the wider cultural policies intertwined with the strand.

A particular strength of the Culture strand is to offer non-sector-specific funding schemes, such as:

- the European Cooperation Projects;
- the European Networks of cultural and creative organisations and;
- the European Platforms for the promotion of emerging artists.

In the new programme, this 'horizontal' dimension is complemented by a more sectoral approach. Through this new feature, it is possible to launch more targeted actions to address the needs and issues that are specific to a sector – such as the music, book and publishing, cultural heritage or architecture sectors – as identified by the continuous political dialogues and stakeholder consultations of the Commission.



4.1 Supporting transnational cultural cooperation

The **European Cooperation Projects** scheme is a pillar of the Culture strand and absorbs around 70 % of its budget. Cooperation projects have helped to achieve the programme's objectives by connecting hundreds of organisations, promoting the circulation of artists and works, giving rise to many co-productions and artistic creations, fostering innovations and contributing to the dissemination of professional and artistic good practices in Europe.

A great variety of possible projects

Applicants can choose to cooperate with a minimum of three, five or ten partners depending on the size and the ambition of their projects. Creative Europe supports three different types of Cooperation projects:

Project size	Minimum number of organisations	Maximum grant	Maximum funding rate
Small scale	3	EUR 200 000	80 %
Medium scale	5	EUR 1 million	70 %
Large scale	10	EUR 2 million	60 %

The new programme has introduced new approaches to facilitate the participation of smaller cultural organisations in the European Cooperation Projects. In comparison to the 2014–2020 period, co-funding rates have been increased and the application process has been simplified via e-Grants and the use of customised lump sums (emphasising the results and deliverables of the funded projects). In addition, a medium-scale category has been included. The high number of proposals received for this category (see below) testifies to the success of this novelty.

In-depth results of the 2021 and 2022 European Cooperation Calls

To respond to the COVID-19 crisis, the 7-year Creative Europe budget was frontloaded with a third of the total Programme budget allocated to 2021 and 2022 ([see Chapter 2](#)). In 2022, the European Cooperation Projects scheme had its highest budget ever: EUR 69 million, a EUR 8 million increase in comparison to 2021. In the first 2 years of implementation of the Creative Europe programme, **291** projects have been funded: 124 in 2021 and 167 in 2022 – the highest number ever.

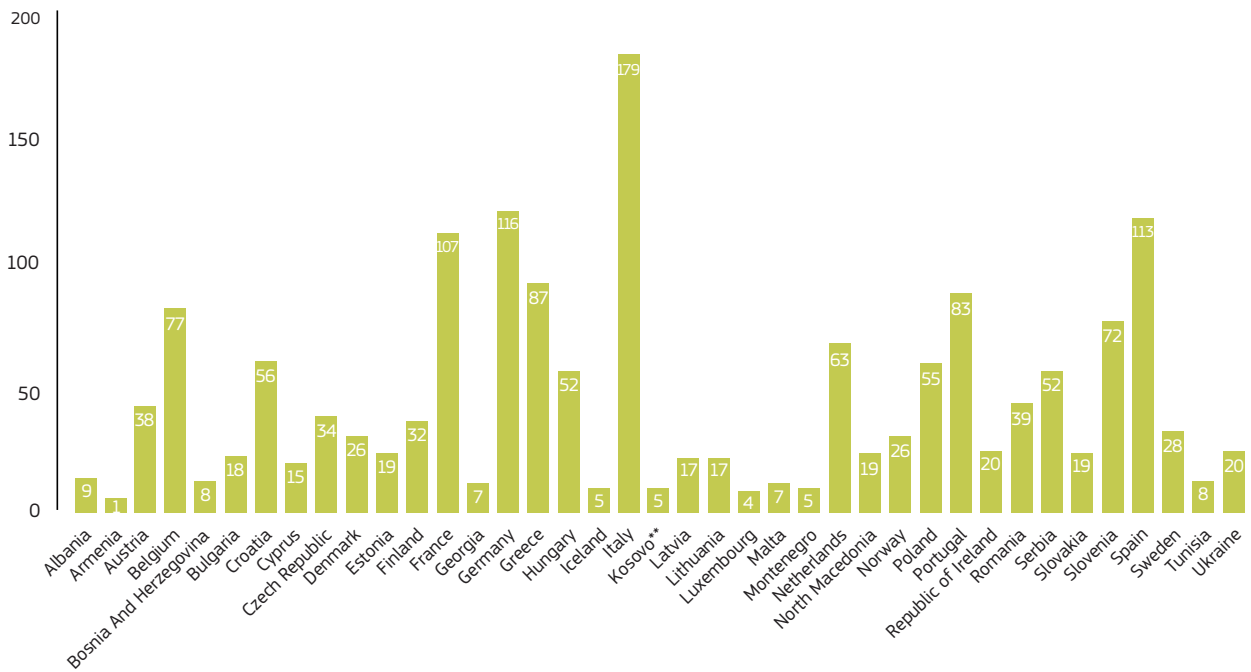
These **291** projects involve over **1 500 organisations** (as coordinators and partners) from **39 different countries** (the only missing country is Liechtenstein) and from all sectors. Micro-sized organisations (less than 10 employees) constitute the majority of the beneficiaries, followed by SMEs. ([see Chapter 2.3](#)).

The distribution of the funded projects by category gives the following results.

Selections per topic	Selected 2021	Selected 2022	Grant total
Small scale	83	130	213
Medium scale	31	28	59
Large scale	10	9	19
Total	124	167	291

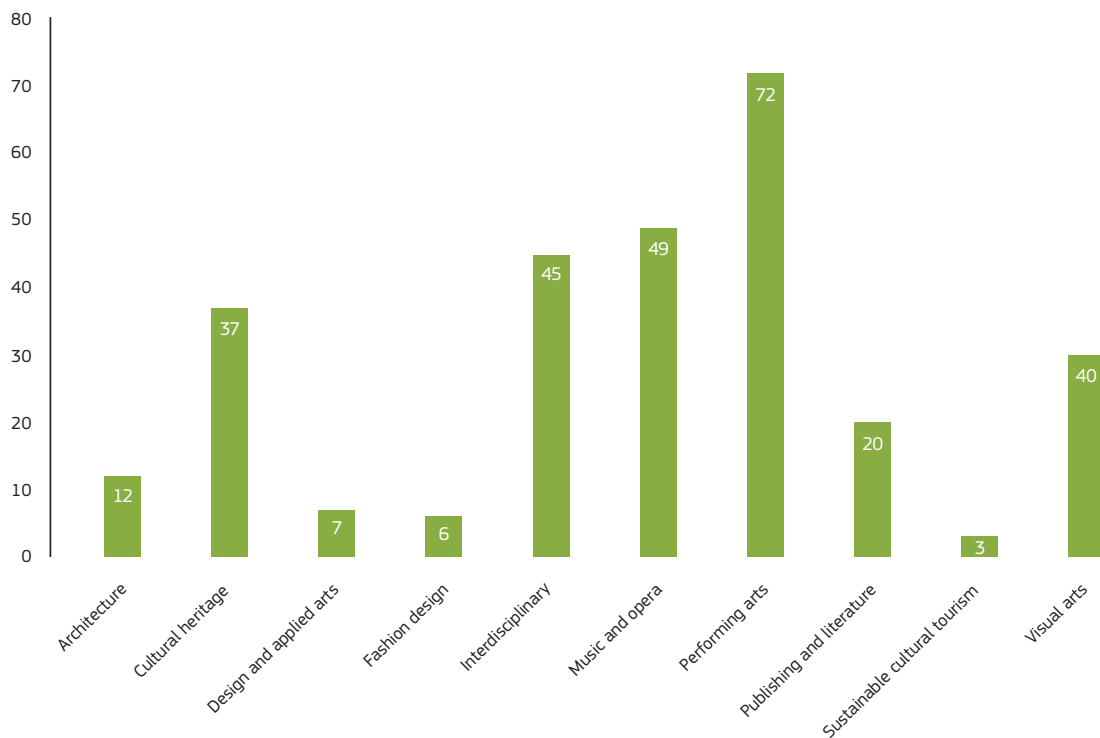
The first figures regarding the participation of the organisations (as coordinators or partners) from different countries give the following results.

→ Figure 21. Number and distribution of European Cooperation Projects partners and coordinators by country (2021 and 2022)



The graph below illustrates the number of European Cooperation Projects per sector.

→ Figure 22. Number of European Cooperation Projects per sector (2021 and 2022)



A very attractive call

The calls for proposals to select European Cooperation Projects proved to be very attractive. In 2022, the call received 682 applications, a 45 % increase in comparison to 2021 (482 applications) ⁽⁴⁰⁾. All in all, the total amount of money requested by all applicants in the first 2 years of the new programme reached slightly over EUR 627 million, for an available budget of EUR 130 million. This high number of applications strongly impacted the success rate: in 2021 it was 27 %, and it decreased further in 2022 to 26 %, despite the highest budget ever allocated to this scheme. The newly introduced medium-scale cooperation category registered the lowest success rate: in 2021, 189 applications were received with only 30 projects financed (resulting in a success rate of 16 %), while in 2022, 283 applications were received and only 28 were financed (success rate of 10 %).

Objectives and priorities

Applicants can choose to respond to one of the two objectives of the Cooperation scheme.

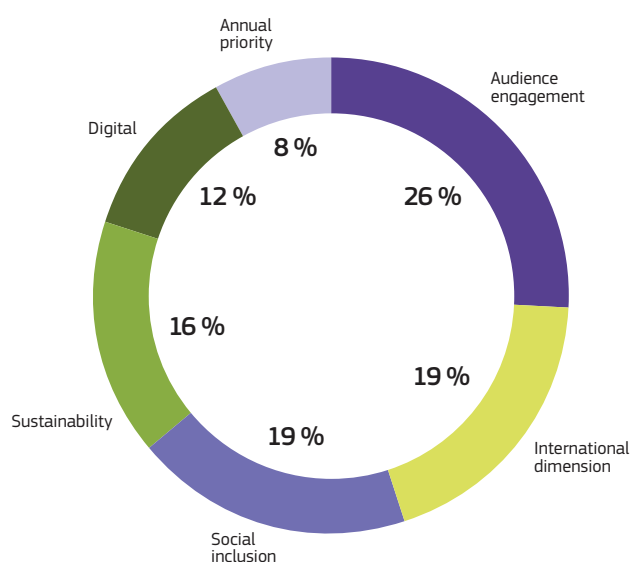
- **Objective 1 – Transnational creation and circulation: to strengthen the transnational creation and circulation of European works and artists.** This aims at the advancement of cultural and artistic collaborations and coproductions and increased outreach beyond borders, and in many cases is necessary for the viability and development of cultural organisations, institutions and individuals. Projects should also take into account the new context, such as health or environmental concerns, and integrate innovative ways of producing and disseminating content.
- **Objective 2 – Innovation: to enhance the capacity of European CCS to nurture talents, to innovate, to prosper and to generate jobs and growth.** Innovation is necessary for the evolution of the sectors and their competitiveness and must be understood in a broad way. Innovations are not necessarily of a technological nature alone; they can include the development and experimentation of new practices or new models, but also the transfer and dissemination of good practices.

In addition, projects must address at least one (but no more than two) of the following **priorities: audience engagement, social inclusion, sustainability, digital, international dimension** and an **annual priority** defined each year to answer the immediate priorities. In 2021, the priority was on capacity-building activities in the sectors of book and publishing, music, architecture and cultural heritage. In 2022, the priority on building capacity was extended to fashion and design and sustainable cultural tourism.

Of all funded projects 54 % of funded address the **‘Transnational creation and circulation’** objective, while 46 % address the **‘Competitiveness and innovation’** objective.

In 2021 and 2022, the portfolio of proposals covered the priorities shown below.

→ **Figure 23: Priorities selected by the beneficiaries of the European Cooperation Projects**



Creative Europe’s contribution to the different EU agendas ([see Chapter 1](#)) goes together with the priorities selected by the projects, namely sustainability, social inclusion and digital priorities. Cooperation Projects also help with the implementation of emerging EU policy initiatives such as the New European Bauhaus, the recovery of the CCS after the COVID-19 pandemic and support to Ukraine following the Russian war of aggression.

‘Audience engagement’, intended as increasing access to and participation in culture as well as audience development (physically and digitally), is a priority addressed by 26 % of the projects funded in 2021 and 2022. Audience engagement and digital are, for example, at the core of the small-scale project **‘Let’s Sing Opera!’**, which aims to break down borders between the audience and artists, in the form of active public participation in rehearsing the performances of Monteverdi’s opera *L’Orfeo* and involving professionals in workshops for the audience. The project selected in 2022 includes partners from four participant countries: Czechia (coordinator), Greece, Italy and Ukraine.

‘Sustainability’, intended as a contribution to the European Green Deal and an encouragement for the CCS to co-create, adopt and disseminate more environmentally friendly practices, is addressed by 16 % of the selected proposals. As an example, the large-scale project **‘The Big Green’** aims at setting up a leading initiative in the CCS to collect and optimise sustainability practices and initiatives that are or

⁽⁴⁰⁾ The increasing number of applications seems to continue in 2023, with 831 projects submitted.

have been implemented at different levels and in different sectors at the local and EU levels. The project selected in 2022 includes partners from 13 participant countries: Hungary (coordinator), Austria, Finland, Germany, Italy, Latvia, the Netherlands, Norway, Poland, Portugal, Romania, Serbia and Slovenia.

The **'International priority'** seeks to build the capacity of European organisations and artists to be active at an international level in Europe and beyond. For example, **'DECONFINING'**, a large-scale project funded in 2021, aims at developing a reference practice between the EU and Africa for sustainable, fair intercontinental cultural exchanges to spread to further world regions. The project involves organisations from 11 countries (including the delivery bodies of some European Capitals of Culture): Germany (coordinator), Austria, Belgium, Croatia, Czechia, Hungary, Lithuania, Norway, Poland, Slovenia and Tunisia.

'Social inclusion', the priority to promote societal resilience in/ through culture has been selected by 19 % of the selected projects. As an example, the goals of **'Moving Identities'** (funded in 2022) are to achieve greater diversity of identity represented in the performing arts across Europe and to strengthen underrepresented artists' international networks and visibility through international residencies. The medium-scale project comprises partners from six participant countries: Denmark (coordinator), Belgium, Estonia, Germany, Norway and Spain.

12 % of the selected projects will help the European CCS to undertake or accelerate their **'digital'** transition to enhance their competitiveness, but also use digital arts in their activities. The project **'Music Tech Europe Academy'** is a pan-European acceleration scheme for music-tech innovators, start-ups, young entrepreneurs and SMEs with mentorship from music industry experts, founders of music-tech companies, managers and investors. The medium-scale project funded in 2023 involves partners from five countries: Italy (coordinator), Germany, Greece, Spain and Luxembourg.

4.2 Strengthening collective efforts

European Networks of cultural professionals

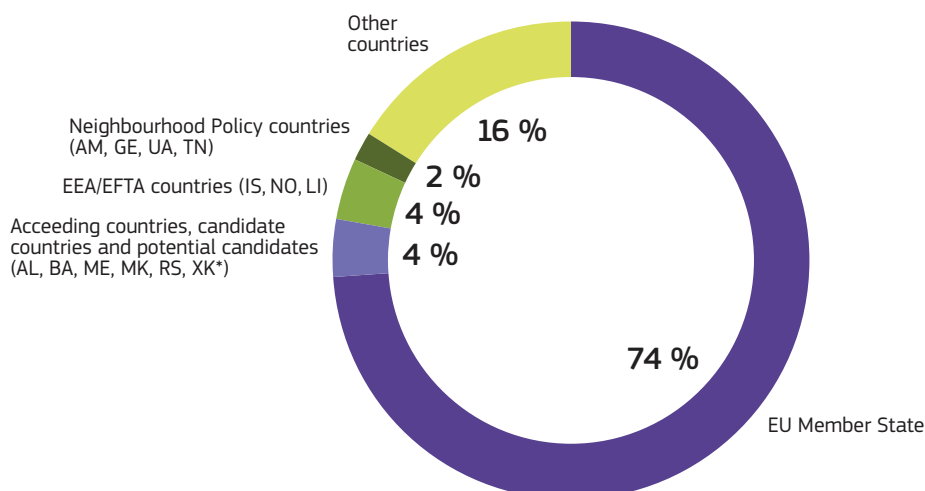
Pan-European **Networks of culture and creative organisations and professionals** play a key role in strengthening the capacities of the cultural and creative sectors, represent and advocate for them, and share and disseminate good practices. Networks have been supported by the previous programme, and in 2021, 37 networks were selected for a 3-year funding. The full list of Creative Europe Networks can be found on the Creative Europe webpage ⁽⁴¹⁾.

Networks represent more than 4 000 members, from individuals to national and regional organisations. As many members are

often federations, these numbers go even higher in terms of representativeness and outreach. Altogether, the Creative Europe Networks cover all the CCS. Music and performing arts are the most represented sectors, each representing 33 % of the funded Networks.

From a geographical point of view, the Networks are present in all the participating Creative Europe countries. These networks also have a strong position in other countries all over the world, making them a valuable interlocutor for the EU's international actions in the field of culture.

—> **Figure 24. Distribution of Creative Europe Networks, members per country**



⁽⁴¹⁾. [European Networks, Culture and Creativity](#).

Creative Europe Networks offer business-to-business activities gathering CCS professionals, including authors, creators ⁽⁴²⁾, performers ⁽⁴³⁾ and music ⁽⁴⁴⁾, museum ⁽⁴⁵⁾ or heritage ⁽⁴⁶⁾ professionals. They also provide capacity-building activities in a large panoply of subjects, targeting for example the circus and outdoor arts ⁽⁴⁷⁾ or offering exchange programmes for both staff ⁽⁴⁸⁾ and artists ⁽⁴⁹⁾ in the dance sector. They also address topical issues such as the greening of performing arts ⁽⁵⁰⁾, the craft sector ⁽⁵¹⁾, or health and social well-being ⁽⁵²⁾.

Networks also provide 'data and intelligence' to help stakeholders and policymakers understand the situation of a given sector ⁽⁵³⁾. They also develop good practices such as the toolkit promoting fair collaboration ⁽⁵⁴⁾, which includes concrete tools and frameworks to support practitioners working in the field of cultural relations.

The European Commission consults with the Networks concerning the design and implementation of the EU's culture policy, integrating it with Commission political priorities such as international cooperation or the European Green Deal.

Finally, Creative Europe Networks cooperate between themselves: together they launched the Cultural Deal for Europe ⁽⁵⁵⁾, an informal European sectoral platform composed of 52 European or international networks and organisations active in the wider field of cultural heritage.



Creative Europe Networks meeting in Brussels, October 2022

European Platforms for the Promotion of Emerging Artists

European Platforms for the Promotion of Emerging Artists aim at increasing the visibility and circulation of emerging artists and their works in Europe and beyond. They serve as showcase platforms, composed of coordinating entities and member organisations with a common artistic editorial and branding strategy.

In continuation from the previous programme, **16 Platforms based in 12 countries** were selected in 2021 – including four new Platforms in previously uncovered sectors such as theatre. The support aims at creating a structuring effect and achieving a balanced coverage across various sectors. The projects facilitate the creation

of a sustainable European cultural space, where talented emerging artists can develop their careers on an international scale, showcase their work and collaborate with major European cultural institutions, venues and festivals.

These 16 platforms cover a wide range of sectors, including digital art, opera, contemporary music, dance and photography, currently encompassing **299 members from 36 countries**. They prioritise creating fair, inclusive and diverse environments for the artists they support, actively addressing the gender gap and fighting discrimination. The selected projects were recognised for their efforts in promoting equal opportunities, improving working conditions and ensuring fair remuneration for the professionals involved.

⁽⁴²⁾ [Creators Conference 2023 – Events – ECSA – European Composer & Songwriter Alliance \(composeralliance.org\)](#).

⁽⁴³⁾ [International Performing Arts Network, "Local Journey for Change": Training and grant for local action 2022](#).

⁽⁴⁴⁾ [For more information on the Creative Europe Networks focused on music, consult the Creative Europe website](#).

⁽⁴⁵⁾ [Network of European Museum Organisations – Training](#).

⁽⁴⁶⁾ [Europa Nostra – Training and Providing Advice to Professionals](#).

⁽⁴⁷⁾ [Circostrada – Capacity Development](#).

⁽⁴⁸⁾ [European Dancehouse Network – Carte Blanche Staff Exchange 2023](#).

⁽⁴⁹⁾ [European Dancehouse Network – Carte Blanche Artist Exchange](#).

⁽⁵⁰⁾ Skolczyk, N. (2021), *Climate action and the performing arts*, International Network for Contemporary Performing Arts.

⁽⁵¹⁾ [World Crafts Council Europe \(2023\), NEB Webinar 'Crafting Circularity: The Transformational Potential of the Craft Sector'](#).

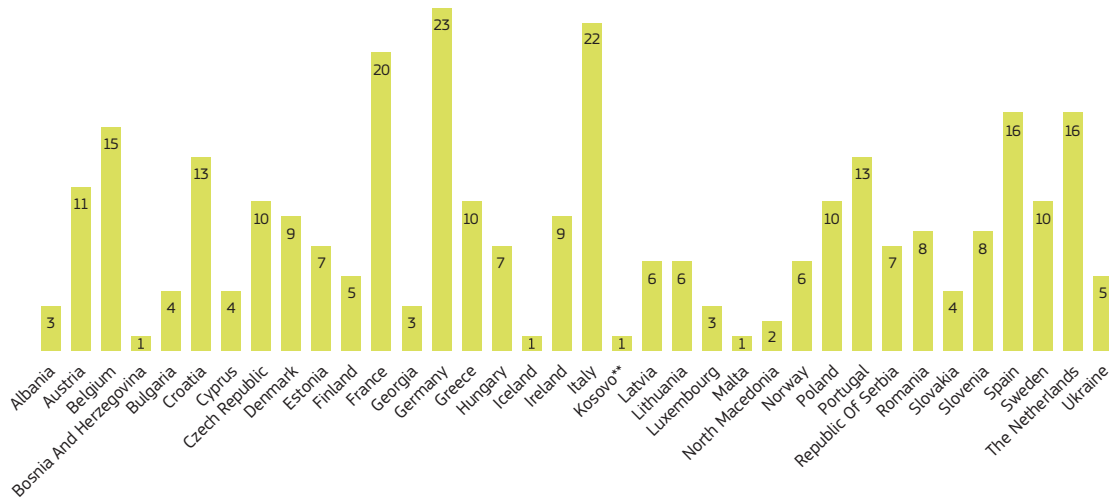
⁽⁵²⁾ [CultureForHealth, Culture Action Europe](#).

⁽⁵³⁾ A good example would be the following report: European and International Booksellers Federation (2023), *Global Bookselling Markets 2022*, Brussels.

⁽⁵⁴⁾ [EU National Institutes for Culture, 'Not a toolkit! Fair Collaboration in Cultural Relations: a reflAction'](#).

⁽⁵⁵⁾ [Cultural Deal for Europe](#).

→ Figure 25: Member organisations of European Platforms for the Promotion of Emerging Artists per country



4.3 Culture Moves Europe – Supporting mobility for artists and cultural professionals

The mobility of artists and cultural professionals (i.e. the opportunity to go to other Member States and non-EU countries associated to the Creative Europe programme to implement an artistic or cultural project) is one of the priorities of the programme. Mobility

is a way to accelerate the development of skills and the learning curve among participants, to improve intercultural awareness and to foster the transnational co-creation, co-production, circulation and dissemination of works.

The I-Portunus pilot project

Creative Europe supported the I-Portunus testing phase, the EU's first scheme dedicated to cultural mobility between 2019 and 2022, to support the mobility of artists and cultural professionals. Despite the impact of the COVID-19 pandemic that prevented its execution in 2020, I-Portunus received an overwhelming response, with more than 3 000 applications for the individual mobility scheme and 450 for the residency action.



* I-Portunus

The feedback from participating artists and cultural organisations was highly positive. The project received more than 10 times applications than other available grants. In all, 900 artists and cultural professionals had the opportunity to have their mobility supported. Most of the grantees from the initiative were between 25 and 34 years old.

A survey highlighted that 94 % of the selected applicants developed new audiences/outlets or acquired new skills, and 49 % of the grantees said they received a job offer as a result of the mobility.

From I-Portunus to Culture Moves Europe

Building on the successful experience of I-Portunus, [Culture Moves Europe](#) was launched in October 2022. This new scheme aims to support the transnational mobility of artists and cultural professionals across all the countries participating in the programme. Culture Moves Europe offers two types of regular actions:

- **individual mobility** for artists and cultural professionals addressing individuals and groups of up to five people; and
- **residency action** for hosts wishing to implement a residency and host at their premises up to five artists.



With a budget of EUR 21 million over 3 years, Culture Moves Europe will provide mobility grants to approximately **7 000 artists and cultural professionals** (6 000 within individual mobility and an extra 1 000 artists within a residency) between 2022 and 2025. It encompasses the following sectors: **architecture, cultural heritage, design and fashion design, literary translation, music, performing arts and visual arts.**

Culture Mores Europe develops an innovative approach to inclusion and sustainability in the scheme's design. To support the inclusion of artists and cultural professionals, the scheme offers additional financial support ('top-ups') to complement the basic grants. Top-ups are available for applicants living with a disability, parents of children under 10, applicants coming from or going to Member State overseas countries and territories and outermost regions, and/or to cover visa costs. In addition, it covers bank charges for transactions outside the European banking area.

Measures have been introduced to encourage beneficiaries to travel in a more sustainable way: Individuals are not allowed to travel by air

for distances shorter than 600 km (with some exceptions). For longer distances, applicants not travelling by air are eligible for a green top-up for an additional amount of EUR 350. For those travelling by air, a contribution is paid by Culture Moves Europe to a compensation fund.

The simplification of rules, for example for application and reporting processes, is one of the main features of Culture Moves Europe and particularly the use of lump sums (flat rates for travel allowance and per diems); individual mobility action operates on a rolling call basis to offer more flexibility to artists. The call for applications is open each year for 6 months, from autumn to spring, so that artists can apply at their convenience and receive a response relatively quickly after monthly evaluations.

The implementation of Culture Moves Europe 2022–2025 has been entrusted to the **Goethe-Institut in Brussels.**

4.4 Rewarding cultural excellence and creativity

Creative Europe supports 'special visibility actions' with four cultural prizes, the European Heritage Label and the European Capitals of Culture to highlight and promote artistic excellence, creativity and diversity.

European Heritage Awards/ Europa Nostra Awards

The European Heritage Awards/ Europa Nostra Awards are Europe's most prestigious heritage prize. In all, **24 initiatives and personalities from 18 European countries** received a distinction in the 2021 European Heritage Awards under **four categories**: Conservation, Research, Dedicated Service, and Education, Training and Awareness-raising. In 2022, **30 heritage achievements from 18 European countries** were awarded with this distinction in a ceremony that took place in Prague.



European Union Prize for Literature (EUPL)

The EUPL rewards emerging authors from Creative Europe countries and celebrates linguistic, literature diversity and encourages translations. Since its first edition in 2008, 176 authors from 41 European countries have been translated into several languages and reached new markets thanks to this prize. The 2021 edition of the European Union Prize for Literature **highlighted 13 writers** from Albania, Armenia, Bulgaria, Czech Republic, Iceland, Latvia, Malta, the Netherlands, Portugal, Serbia, Slovenia, Sweden and Tunisia. In 2022, the prize went to Georgian writer **Iva Pezuashvili** for his book *A Garbage Chute*.



Music Moves Europe Awards

This annual [EU prize for popular and contemporary music](#) recognises the success of emerging artists or groups who reached audiences outside their own countries, showcases Europe's vibrant and diverse music scene and addresses more specifically the needs of young talents, notably through a specific prize package. **Eight winners** were awarded in the 2021 Music Moves Europe Talent Awards, during a digital ceremony of the Eurosonic Noorderslag festival.

In 2022, at a hybrid award ceremony, the Music Moves Europe Awards were given to **five artists**. In addition, a **Public Choice Award** and, for the first time, the **Grand Jury MME Award** were also attributed.



EU Prize for Contemporary Architecture / Mies van der Rohe Award

The European Union Prize for Contemporary Architecture | Mies van der Rohe Awards (EUmies Awards), founded in 1988 in Barcelona by Fundació Mies van der Rohe and Creative Europe, are awards recognising excellence in built works of architecture in Europe (Architecture and Emerging) and final diploma works by recently graduated architects (Young Talent). The purpose of the Prize is to detect and highlight such works whose innovative character acts as an orientation or even a manifesto.

The 2022 EU Prize for Contemporary Architecture was awarded to Grafton Architects, Dublin (Ireland) for the Town House – Kingston University, London (United Kingdom). The Emerging Architecture Prize went to La Borda cooperative housing in Barcelona (Spain), by the firm Lacol. These sites were chosen among applications from a list of **532 works from 41 countries**.



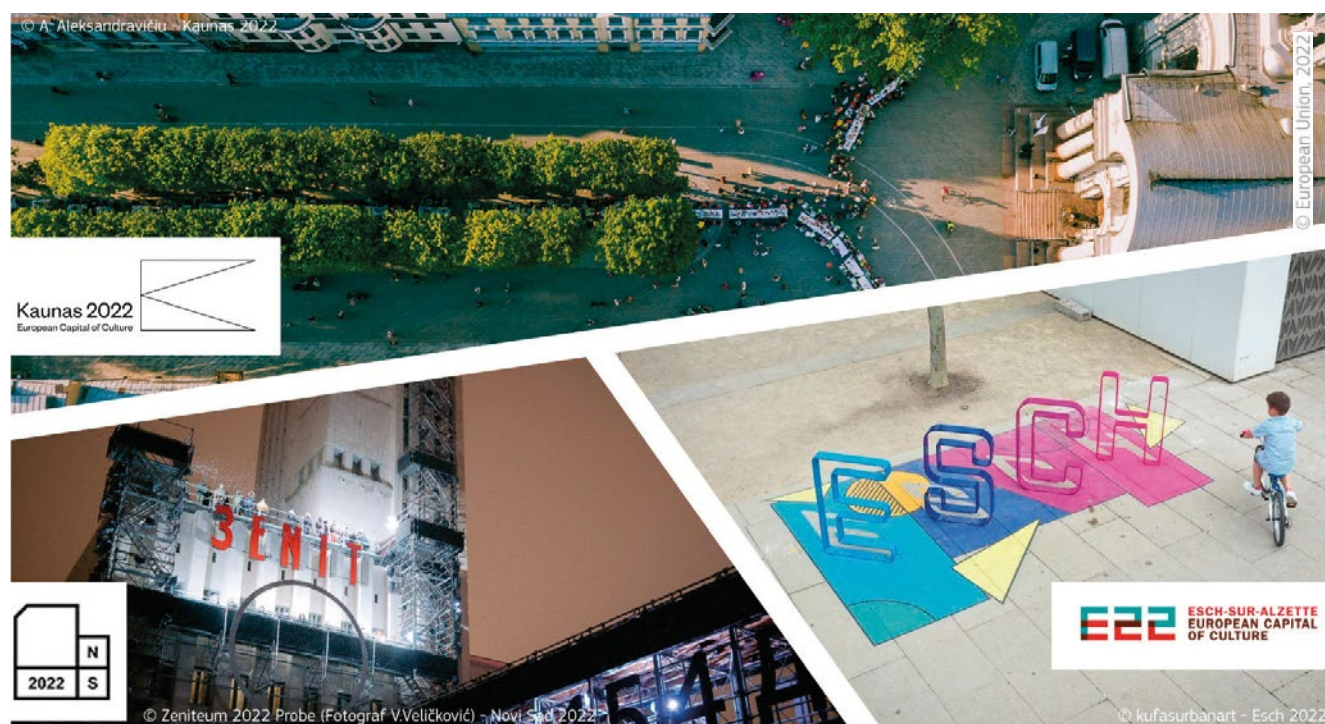
European Heritage Label

The European Heritage Label (EHL) is granted to cultural sites of symbolic European value and playing a significant role in the history and culture of Europe and/or in the building of the EU. The action aims to enhance people's, especially young people's, understanding and appreciation of the EU shared and diverse heritage, and contributes to strengthening citizens' sense of belonging to the EU.

In 2021, the EHL celebrated its 10th anniversary while undertaking its fifth selection year. A total of **22 sites** pre-selected by Member States were submitted for the EHL competition in 2022. In June 2022, **12 sites** were awarded in a ceremony held in Brussels.



European Capitals of Culture



In 2020 and 2021, the European Capitals of Culture scheme was impacted by the COVID-19 pandemic. In an effort of adaptation, the Rijeka (Croatia) and Galway (Ireland) title-years in 2020 were extended until the end of April 2021. Furthermore, the implementation of the 2021 European Capitals of Culture was postponed: the cultural year in Novi Sad (Serbia) was postponed to 2022, while Elefsina (Greece) and Timișoara (Romania) are celebrating their title in 2023.

After two challenging years, the European Capital of Culture initiative came back in 2022 with three titleholders: **Kaunas** in Lithuania, **Esch-sur-Alzette** in Luxembourg and **Novi Sad** in Serbia.

Kaunas was the second city in Lithuania to hold the European Capital of Culture title after Vilnius in 2009. Its slogan – ‘From Temporary to Contemporary Capital’ – illustrated the ambition of the city, which was the national capital city in the period between the two World Wars, to come back under the spotlight as an innovative and culturally vibrant city in Europe. Kaunas 2022 included approximately 200 projects (corresponding to over 3 000 events), developed by 75 organisations with their partners (210 from abroad) and gathering more than 19 000 professional artists. It attracted over 2.5 million spectators and visitors over the project’s entire 2017–2022 lifetime. In solidarity with Ukraine, Kaunas’ former Central Post Office, a key building of the city’s modernist architecture (awarded the EHL in 2014) hosted a major exhibition on Ukrainian contemporary visual arts scene.

After Luxembourg in 1995 and 2007, **Esch-sur-Alzette**, became the second Luxembourgish city to get the title. Under the slogan ‘REMIX Culture’, Esch2022 celebrated the history of a cross-border region located in the heart of Europe, to tell its evolution from the industrial age (based on steel industry) into the knowledge society and its potential in the era of the digital revolution. The Esch2022 cultural programme spanned across eleven Luxembourgish and eight French municipalities in Lorraine. A multilingual programme was built up, with 1 200+ events in French, 900+ in English, 750+ in Luxembourgish, 500+ in German, 130+ in Portuguese, 80+ in Italian, 70+ in Spanish and 110+ in other languages, illustrating the EU ambition to promote linguistic diversity.

Finally, **Novi Sad was the first European Capital of Culture in Serbia**. The year-long cultural programme of Novi Sad – under the motto ‘For New Bridges’– aimed to further connect the city and region’s cultural community and inhabitants with the EU and to reinforce their links with the rest of the western Balkans. By the end of 2022, it is estimated that 3 500 events took place. According to figures provided by Novi Sad 2022, almost 500 partners participated directly or indirectly in the title year and approximately 5 000 local and foreign artists took part in European-Capital-of-Culture-related projects. Building on its tenure as 2019 European Youth Capital, Novi Sad also had a section of its ECoC programme inviting young people to address European issues, in line with the objectives of the 2022 European Year of Youth.

The three 2022 ECoCs each received EUR 1.5 million from Creative Europe (Melina Mercouri Prize). Once their year-long tenures ended, they passed the baton to Veszprém (Hungary), Elefsina (Greece) and Timișoara (Romania) in 2023.

4.5 Sectoral approach

The sectoral approach is a way to better align policy initiatives – reinforcing collaboration between the Commission, Members States and stakeholders – and funding through Creative Europe.

Music sector

The Music Moves Europe (MME) initiative is the approach to music that has been developed to support **a diverse, inclusive, competitive and sustainable European music ecosystem** that includes, apart from the more political and legislative framework, EU funding for music and a structured dialogue with the sector. Among all the CCS, the music sector benefits the most from the Creative Europe programme's horizontal calls (Cooperation Projects, Networks and Platforms) MME is a follow-up to the 2018–2022 preparatory action.

MME aims at promoting a sustainable European music ecosystem and supporting the sector's main assets: diversity, competitiveness and innovation. It is also aligned with and will contribute to achieving the EU's overall political priorities. The music sector received over EUR 98 million under the last programme period (2014–2020) and in the first 2 years (2021–2022) of the new programme **sector received the biggest share of the Culture strand's budget, with EUR 52 million over 2021 and 2022, involving over 1 700 organisations throughout all 72 selected projects.**

All in all in 2021, 42 music projects were financed across the different Creative Europe calls for a total of EUR 40 million. Almost 30 % of the 2021 budget under Creative Europe went to the music sector. Moreover, in 2022, 30 projects were selected under the European Cooperation Projects call. In terms of number of projects selected in 2021–2022, music projects represent one of the main beneficiaries, after the 'book and publishing' sector.

Music projects are financed through horizontal actions (Cooperation, Networks or Platforms) or through sector-specific calls/actions (EU prize for popular and contemporary music, MME calls covering dialogue and music distribution or Pan-European Cultural Entities for orchestras).

Creative Europe has also been co-funding since 2004 the EU prize **'Music Moves Europe Awards'** since 2004. The MME awards celebrate the European sound of today and tomorrow and aim to promote young European artists with the potential and ambition for an international career.

Furthermore, in line with the new sectoral approach of the programme, two targeted MME calls were launched. A consortium was selected under the first MME call in 2022, with a budget of EUR 500 000, to strengthen the dialogue with the sector from 2023 to 2026. It is led by Eurosonic Noorderslag (the Netherlands), together with ARTmania (Romania), Linecheck (Italy), MaMa (France), Reeperbahn Festival (Germany) and Tallinn Music Week (Estonia). The second call, published in 2022 with a budget of EUR 4.5 million, focused on music distribution, particularly live music. To **strengthen the dialogue** with the music sector under Music Moves Europe, another call for tenders for EUR 500 000 was launched on 6 April. The selected project, **LIVEMX**, is led by a consortium consisting of Inova+, Live DMA and European Music Exporters Exchange. In the next 4 years, the consortium will organise two EU-level conferences and around 10 sessions in well-established European music conferences.



© Rockstar Photographers

Pan-European Cultural Entities

The Creative Europe programme's new action champions collective efforts by supporting **Pan-European Cultural Entities, such as orchestras**, that provide training, professionalisation and performance opportunities to talented young artists.

In **2021, four projects** were selected from Italy (two), North Macedonia (one) and Spain (one). These projects create an ecosystem of diverse learning paths, covering various genres and stages of music production. The training sessions provided to young talented musicians are not limited to 'artistic' skills, but also provide valuable knowledge for career management or other transversal skills such as the development of environmental knowledge for the trained artists.

The European Union Youth Orchestra (EUYO): Towards 2030 – skilling Europe's talented musicians for sustainable innovative careers as tomorrow's musical leaders – Italy

Since 1976, the European Union Youth Orchestra has provided an exceptional bridge between music colleges and the professional music world for generations of Europe's finest musicians. The project aims at professionalising the capacity of the orchestra and its young musicians to act as Cultural Ambassador for EU values, while pursuing the highest levels of artistic excellence. Each year, at least 150 members from all Member States are selected through a rigorous recruitment process.



European Creative Orchestral Program for Skilled Youth (EUCOPSY) – North Macedonia

The FAME'S European Orchestral Performing Institute offers a professionalisation programme for highly-skilled young musicians in the field of orchestral music, which offers a high professional level of training, practicing, mentoring and performing, through new methodologies and technologies in various orchestral practices. Over 3 years, six seminars will welcome 27 musicians from at least 20 EU countries, totalling 162 participants.



© Fames Institute 2023

Theresia Orchestral System – EMPOWER – Italy

EMPOWER supports the Theresia Orchestral System, addressing the classical repertoire on period instruments via the design and implementation of artistic activities (orchestral and chamber music residencies and concerts) and the roll-out of capacity-building seminars for the professionalisation of young musicians. It supports talented young musicians from 20 Creative Europe countries, providing residencies, concerts and expert conductors, with a total of at least six residencies and nine concerts per year.



© Giada Pedrini, 2016

Young Orchestra and Choir Professional Academy of Le Concert Des Nations (YOCPA-EUR) – Spain

This project is led by the International Ancient Music Centre Foundation CIMA, established by Jordi Savall in 1997. The project aims to recover and celebrate the European musical heritage by associating professionals with young musicians, training new generations of musicians and supporting them to reach the professional concert scene in Europe. The project will involve 60 instrumental performers and 60 singers over 3 years, ensuring the continuity of the Young Orchestra and Choir Professional Academy.



© International Ancient Music Centre Foundation CIMA, 1997

Book and publishing sector

The key objectives of culture policy in the book and publishing sector are to reinforce the European book ecosystem, promote the cultural and linguistic diversity of European literature and diversify the audience for European literature.

This is done in continuous dialogue with the sector. For instance, the OMC group of EU experts on multilingualism and translation published its 'Translators on the cover' ⁽⁵⁶⁾ report in February 2022. Translators are an indispensable pillar of the circulation of books and ideas in Europe. The report proposes recommendations to improve their visibility, remuneration, working conditions and professional development. It also includes recommendations on how public institutions can stimulate the promotion of European books, inside and outside Europe, by reinforcing the collaboration between Member States and by increasing the European dimension of the promotion of reading.

In addition, two initiatives were launched in 2022.

- In total alignment with the goals of the Creative Europe legal basis, the Commission created the **Day of European Authors** ⁽⁵⁷⁾ – a new initiative by then-Commissioner Gabriel to encourage reading, particularly among young people, and to promote European literature. The first edition took place on 27 March 2023.
- The **EU will be the guest of honour of the Guadalajara book fair in Mexico** in November 2023. With more than 800 000 visitors, the fair is one of the largest cultural events in Latin America. This initiative – jointly organised by the EU and its Member States – will be an opportunity to promote the values and cultural diversity of the EU.



In 2021 and 2022, the total budget devoted to this sector amounted to EUR 20 million, representing 8.67 % of the 2021–2022 Culture strand budget. Creative Europe also supports the book and publishing sector through **horizontal funding schemes and sector-specific actions**, such as support to literary translation (**Circulation of European Literary Works**), the European Union Prize for Literature and, more recently, the Day of European Authors.

A dedicated scheme to support the Circulation of European Literary Works

The Creative Europe programme provides co-financing to publishers

and other organisations in the sector to encourage the translation and circulation of European literary works, in particular from less-represented languages.

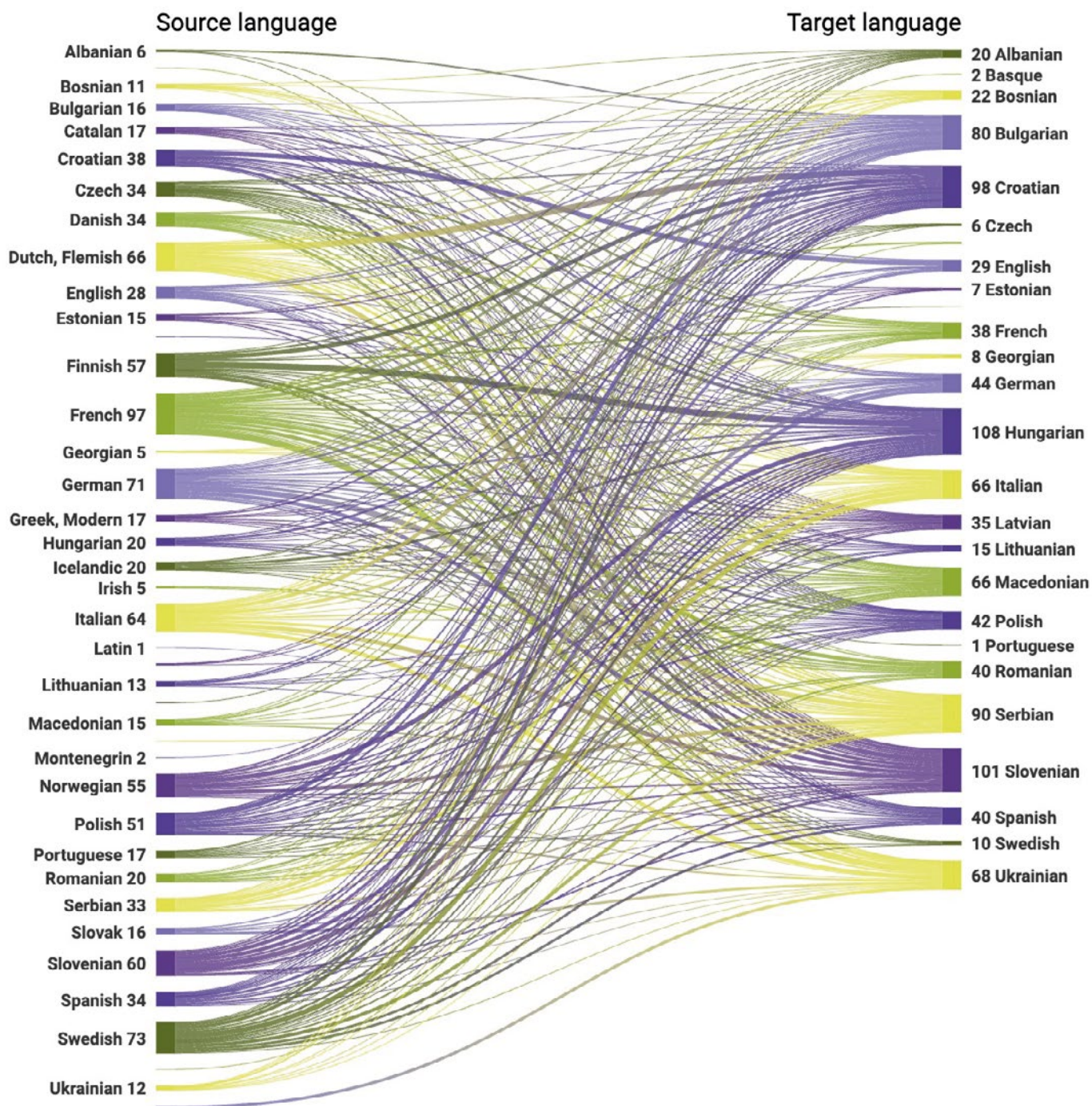
In 2021–2022, **90 projects** were selected for the translation, publication and distribution of 1 042 books across Europe, written by 815 authors and translated by 651 translators. The works originated from 48 different languages and were translated into 37 target languages. Most of the source and target languages were lesser-used languages (i.e. national, regional and minority languages, except English, French, Spanish (Castilian) and Italian) ⁽⁵⁸⁾.

⁽⁵⁶⁾ European Commission, Directorate-General for Education, Youth, Sport and Culture, 'Translators on the cover – Multilingualism & translation' – Report of the Open Method of Coordination (OMC) working group of EU Member State experts, Publications Office of the European Union, 2022.

⁽⁵⁷⁾ Day of European Authors | Culture and Creativity (europa.eu).

⁽⁵⁸⁾ For more information on literary works translated under the previous 2014–2020 programme, please consult: European Commission (2022), *The playbook of literary translation projects*, Publications Office of the European Union, Luxembourg.

→ Figure 26: Original and target languages for the translation of books



Continuous support throughout the programme

The programme co-finances Cooperation, Network and Platform projects all over the book value chain. A few examples of supported projects are shown below.

Training of authors, translators and publishers

CELA (Connecting Emerging Literary Artists) trains and connects 30 emerging authors, 80 emerging translators and six emerging literary professionals, offering a bigger opportunity to small languages to drive change.



© CELA EU

Support to festivals and poetry promotion

The platform **Versopolis**, created in 2017, has grown over the years to include 23 poetry and literary festivals in Europe. Together they have promoted more than 200 poets from 32 different European languages, with over 1 800 poems published on their website.



© Luka Kravanja, 2014

Support to book fairs

The project **ALDUS** (European Book Fairs' Network) is an international network of the largest book fairs in the world (Frankfurt and Bologna) and several national fairs and publishing associations, with the ultimate goal to further professionalise the fast-changing European landscape of publishing.



© Aldus Plus Network

Support to booksellers

The project **RISE** by the International and European Federation of Booksellers is a 3-year project aiming to upscale, reinforce and maximise the capacity and resilience of the European bookselling sector.



© Philip Appleton (Phil Does Design), 2022

Performing arts sector

In continuity with the **2020 study on the situation of theatres in the EU Member States** ⁽⁵⁹⁾, the Commission launched a study to map existing funding and educational structures and address the impact of the COVID-19 crisis. A first **European Theatre Forum** ⁽⁶⁰⁾ took place online in November 2020, acting as a platform for discussion and exchange between the sector and policymakers. A second edition was organised in Opole (Poland) in May 2023, to take stock of recent developments in the sector with a focus on the multifaceted crises it is facing. This dialogue complements the Perform Europe project.



Creative Europe also implemented **Perform Europe** in 2021 and 2022, a dedicated funding scheme for the European performing arts sectors. It aimed to support cross-border touring and digital distribution of performing arts works in a sustainable, inclusive, fair and innovative way. In 2021, 19 partnerships across 40 Creative Europe countries were selected to bring high-quality works to rural areas, empowering migrant artists and using technology to involve communities. It showcased over 45 artistic works through more than 250 presentations in 27 Creative Europe countries and the United Kingdom. Following the success of the first **Perform Europe**, a new call for partnerships will be launched in 2023.



Architecture sector

In 2022, the Commission launched a call for tenders for setting up a **peer-learning scheme for cities and regions on high-quality architecture and the built environment**. The aim is to help local authorities integrate and implement quality principles in their built environment, as developed by the Davos Baukultur Quality System and by the OMC Expert Group. Their report, **'Towards a shared culture of architecture, investing into a high-quality living environment for everyone'**, ⁽⁶¹⁾ was published in 2021.

Creative Europe provides support to the architecture sector through the **EU Prize for Contemporary Architecture / Mies van der Rohe Award**, which includes the Young Talent Award, granted to three Qualifying University Master's degrees that include a design proposal.

Architecture is also one of the sectors eligible under the European Cooperation Projects scheme, with strong synergies with other EU policies such as the New European Bauhaus. For example, the medium- scale proposal **'ARCH-E, European Platform for Architectural Design Competitions'** aims to promote high-quality architectural solutions for the built environment by increasing the use of architectural design competitions in Europe.

Cultural heritage sector

Creative Europe supports cultural heritage actions with the implementation of specific awards and prizes, such as the **European Heritage Label** and the **European Heritage Awards / Europa Nostra Awards**. Moreover, Creative Europe cooperates with the Council of Europe for the **European Heritage Days**.

Cultural heritage is another eligible sector under the European Cooperation Projects scheme. **'CREMARE'** ⁽⁶²⁾ is an example of a large-scale cooperation project in this field. It aims to create a trans-national and cross-sectoral collaboration framework between cultural, creative and IT professionals. The purpose of this project – to be implemented by a network of organisations from Greece, Spain, Croatia, Italy and Hungary – is to promote the underwater cultural heritage of the Mediterranean Sea.

⁽⁵⁹⁾ European Commission (2022), *The situation of theatres in the EU Member States*, Publications Office of the European Union, Luxembourg.

⁽⁶⁰⁾ [Home | European Theatre Forum 2020](#).

⁽⁶¹⁾ See footnote ⁽³⁷⁾.

⁽⁶²⁾ [CREMARE | Culture and creativity \(europa.eu\)](#).

4.6 Policy developments

The Commission puts forward initiatives and maintains constant exchanges and dialogue with the Member States, on the one hand (in the structures of the Council and often in the form the Open Method of Cooperation (OMC) ⁽⁶³⁾, and with the CCS on the other, through instruments such as the Voices of Culture or targeted dialogues for specific sectors.

Voices of Culture

Voices of Culture is a framework for constructive discussions between the Commission and EU civil society stakeholders. In 2021, discussions included the status and working conditions of artists, cultural and creative professionals and the sustainable development goals. In 2022, the topics covered were international cultural relations, engagement with online audiences and the relationships between mental health, youth and culture in 2022. These themes reflect the programme's commitment to address important topics and foster collaboration in the EU cultural sectors in 2022. These themes reflect the programme's commitment to address important topics and foster collaboration in the EU cultural sectors.

Sustainability

The **2023–2026 EU Work Plan for Culture** puts a strong emphasis on strengthening the green transition and ecological transformation of the CCS, with corresponding actions. For instance, a stocktaking exercise with a focus on the impact of the energy crisis – notably consisting of an overview of measures taken in the Member States and at the EU level – was conducted by the Swedish presidency in spring 2023. In line with the work plan, a new OMC group on the topic of the sectors' green transition is due to start in early 2024. The Commission has launched the work of a Voices of Culture, civil society dialogue on the same topic; the group has published its report, entitled *Culture and Creative Sectors and Industries driving Green Transitions and facing the Energy Crisis* in September 2023.

In line with the Commission's horizontal priority of 'sustainability' and the achievement of the United Nations sustainable development goals, a specific OMC group focused on the cultural dimension of sustainable development issued its final report ⁽⁶⁴⁾. In the follow-up, the Commission adopted its report entitled **'The cultural dimension of sustainable development in EU actions'** ⁽⁶⁵⁾ in December 2022, illustrating the cross-sectoral dimension of culture and its transformative power.

The **New European Bauhaus (NEB)** ⁽⁶⁶⁾ initiative connects the European Green Deal ⁽⁶⁷⁾ to our daily lives and living spaces. It inspires a movement to facilitate and steer the transformation of our societies along three inseparable values: sustainability (from climate goals to circularity, zero pollution and biodiversity); aesthetics (quality of experience and style beyond functionality); and inclusion (from valuing diversity to securing accessibility and affordability).

Several actions under the Culture and Cross-sectoral strands include thematic priorities relevant to the NEB.

Under the **Culture strand**:

- the calls for projects of the Cooperation scheme make explicit reference to contributing to the implementation of emerging EU policy initiatives, including the NEB;
- NEB themes are one of the thematic objectives that can be chosen by hosts applying for funding for artistic residences in the new Creative Europe mobility action, **Culture Moves Europe**;
- the **peer-learning scheme on high-quality architecture and the built environment** (call launched at the end of 2022) has a close link to the NEB and is mentioned in the communication on New European Bauhaus ⁽⁶⁸⁾;
- numerous Creative Europe projects or beneficiaries are partners of the NEB or have actively contributed to NEB key milestones, such as the New European Bauhaus Festival ⁽⁶⁹⁾ in 2022.

Under the **Cross-sectoral strand**, the **Creative Innovation Labs** action also refers to greening and the NEB among the transversal themes to be considered by the applicants.

⁽⁶³⁾ The Open Method of Cooperation (OMC) is a practical and structured approach in the European Union that brings together representatives from Member States to facilitate the exchange of good practices and policies.

⁽⁶⁴⁾ [New European Bauhaus](#).

⁽⁶⁵⁾ [European Green Deal](#).

⁽⁶⁶⁾ European Commission, [Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. New European Bauhaus – Beautiful, sustainable, together](#) (COM(2021) 573).

⁽⁶⁷⁾ [New European Bauhaus Festival](#).

⁽⁶⁸⁾ European Commission (2022), *Stormy Times. Nature and humans: Cultural courage for change report*, Publications Office of the European Union, Luxembourg. The report was published on 20 September 2022, ahead of UNESCO's World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022.

⁽⁶⁹⁾ European Commission (2022), [Report from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the cultural dimension of sustainable development in EU actions](#) (COM(2022) 709).

Pilot projects and preparatory actions

Simultaneously with managing multiannual programmes such as Creative Europe, the Commission and the Executive Agencies are implementing experimental activities suggested by the European Parliament called pilot projects and preparatory actions.

They might be incorporated into the regular schemes with time if they prove to be required on a systematic, repetitive basis and fit within the programme's objectives.

Examples of ongoing pilot projects / preparatory actions relating to the scope of Culture

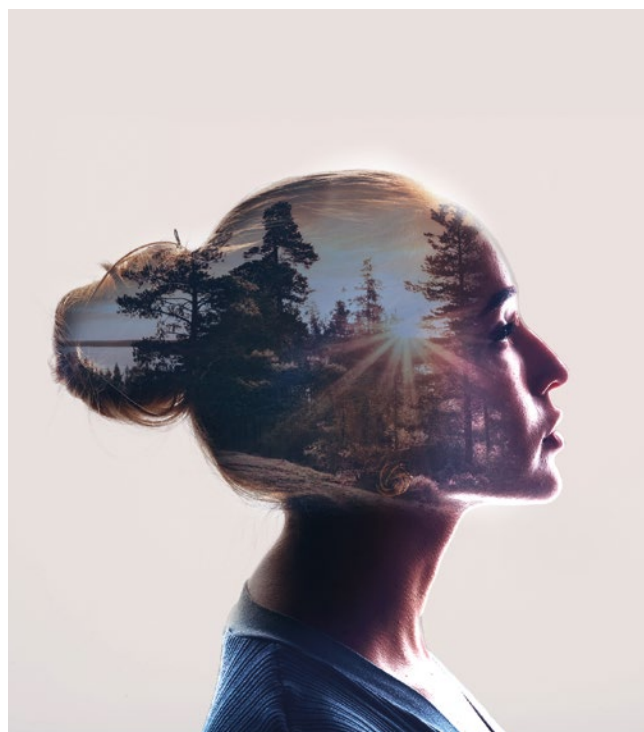
Mental health and well-being

The preparatory action 'Bottom-up Policy Development for Culture & Well-being' (in short: Culture for Health) is being implemented in the EU during the 2021–2023 period with a budget of EUR 500 000 ⁽⁷⁰⁾ by a consortium led by Culture Action Europe. The final report includes a scientific review, recommendations for policymakers and a compendium of good practices for projects in this area. The final conference of the preparatory action took place in Elefsina (Greece) as part of the European Capital of Culture year 2023.

A conference entitled 'Culture: a driver for health and well-being in the EU' was organised on 16 November 2022 in the European Parliament. The seminar took stock of European-level research and strategies for integrating arts and culture into (mental) healthcare.

A **Voices of Culture** group composed of more than 50 organisations from across the EU from the cultural, social, education, youth and health sectors started working on the topic of 'Youth, mental health and culture' in October 2022. The final report ⁽⁷¹⁾ was published at the beginning of 2023.

The Commission communication 'A comprehensive approach to mental health' ⁽⁷²⁾, published on 7 June 2023 and based on the final report of the project, recognised the contribution of culture to mental health. Health and well-being will be included as an integral element of the 'social inclusion' priority of the European Cooperation call in 2024.



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⁽⁷⁰⁾ [CultureForHealth](#).

⁽⁷¹⁾ Goethe-Institut (2023), Voices of Culture, [Youth, Mental Health and Culture – Brainstorming report](#), Brussels.

⁽⁷²⁾ European Commission (2023), [Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a comprehensive approach to mental health](#) (COM(2023) 298).

Finance, learning, innovation and patenting – FLIP

Building on the achievements of its pilot phase (2019–2021), the 2021–2023 FLIP consortium continues to organise activities supporting the CCS actors by improving access to finance, issuing recommendations for CCS skills classification, piloting innovative learning concepts, enhancing creative skills development and boosting knowledge management in the field of intellectual property rights for the CCS.

Most notably, FLIP contributed to the release of the Creatives Unite platform and two interactive tools for better access to finance and information on intellectual property rights.



© Creative FLIP

The European Heritage Hub

The European Heritage Hub is a knowledge-sharing, networking, training and capacity-building and advocacy platform for cultural heritage stakeholders at the European, national and regional levels. It was launched in 2022 to ensure a holistic and cost-effective follow-up of the 2018 European Year of Cultural Heritage. This EU project seeks to strengthen the engagement of citizens with Europe’s cultural heritage, operating under the European Commission’s Cultural Heritage Expert Group ⁽⁷³⁾.

The selected consortium, led by Europa Nostra, includes four key European partners and six strategic partners that are responsible for running the hub’s regional offices and activities. Activities will take place between 2023 and 2025.



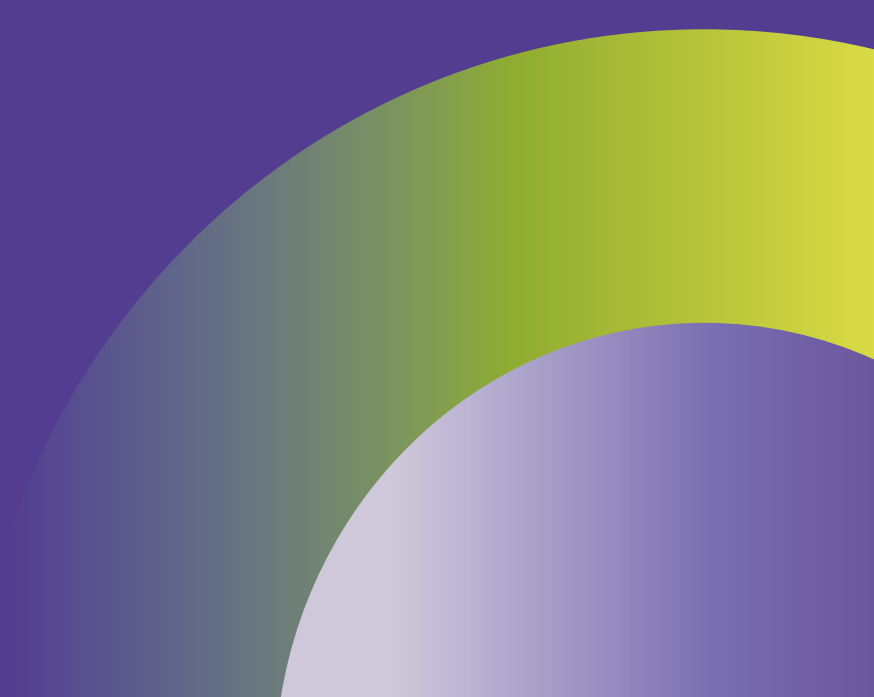
© Europa Nostra

⁽⁷³⁾ [European Commission's Cultural Heritage Expert Group](#).

Cross- Sectoral

5

The chapter includes some indicators on how the Cross-sectoral strand contributes to reaching the general goals of the programme of strengthening competitiveness and safeguarding cultural diversity, including the scale of companies, the loans they have taken out and the projects they can undertake thanks to leveraging from the CCS Guarantee Facility (CCS GF); and beneficiary testimonials on how the grants helped their development.



The Cross-sectoral strand allows Creative Europe to strengthen collaboration across industry silos to respond in an agile way to the opportunities and challenges that are common to all cultural and creative sectors. Also, since 2021, a brand new, special line of work within this strand is dedicated to news media. Activities of the Cross-sectoral strand cover:

- actions that grant support to collaborative projects (described in detail below);
- the Creative Europe Desks network (co-financed with participating countries), which promote the programme and provide assistance to potential applicants;

- purchasing studies and data analysis required for policymaking;
- communication activities to increase awareness and raise the visibility of Creative Europe.

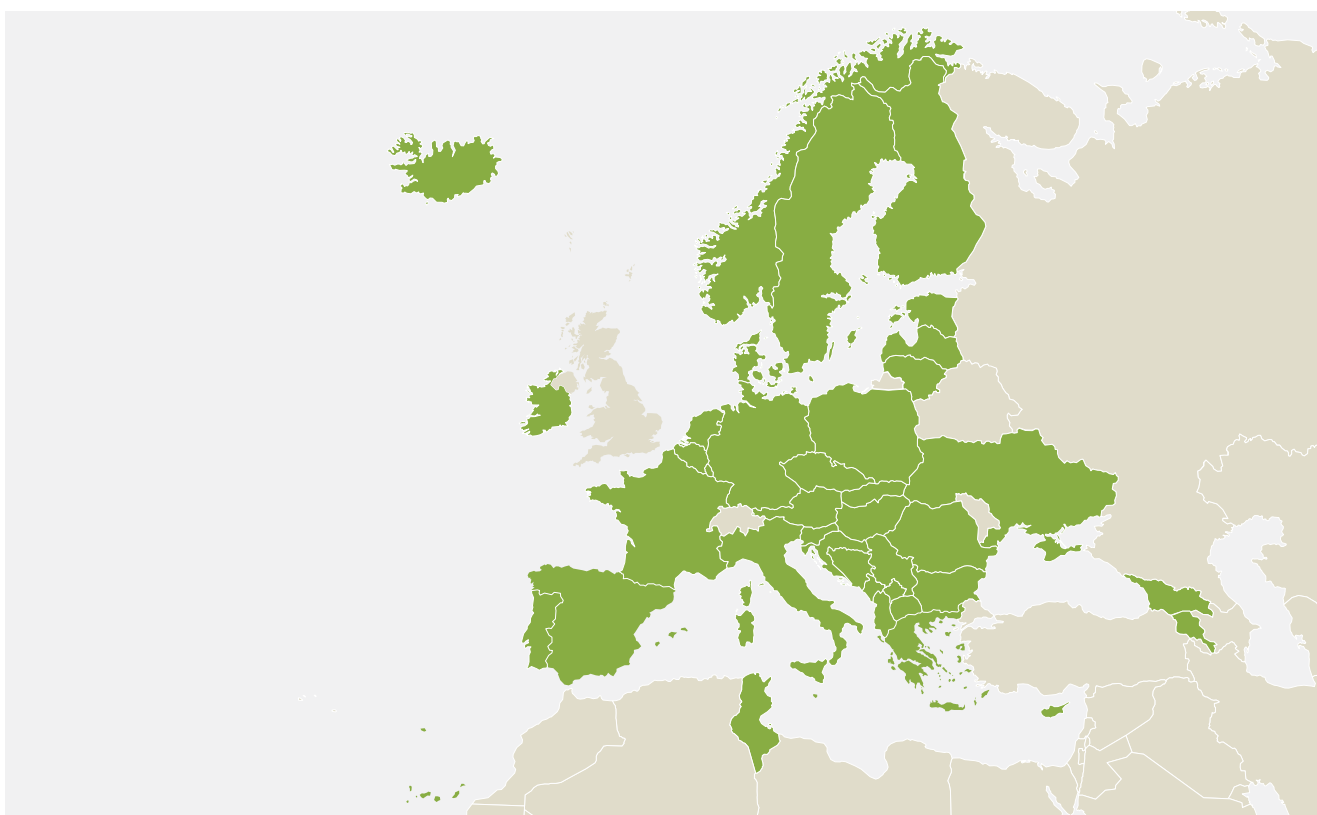
The 2014–2020 programme also supported all CCS through a special Guarantee Facility (CCS GF), which is summarised at the end of this chapter, as its final results were revealed in 2021 and 2022.

5.1 Bringing opportunities closer with Creative Europe Desks

The network of **Creative Europe Desks** is the gateway to the Creative Europe programme at the national level, with desks located in all 40 countries participating in Creative Europe. This network promotes

European initiatives in the field of audiovisual, creativity and culture and facilitates participation in the programme information and guidance to applicants.

—> **Figure 27. Map of Creative Europe participating countries**



NB: There is generally one Desk per country, based in the capital, but some countries have several Desks across their territory. It is the case of Germany (Bonn, Berlin-Brandenburg, Düsseldorf, Hamburg, Munich), Italy (Bari, Rome, Turin) and Spain (Barcelona, Madrid, San Sebastián, Seville). ⁽⁷⁴⁾

⁽⁷⁴⁾ [List of Creative Europe Desks](#).

More than 60 % of all applicants under the Creative Europe programme had contacted their local Desk before submitting an application:

- 67 % of all Culture strand applicants, 72 % of which were successful;
- 79 % of all MEDIA strand applicants, 82 % of which were successful;
- 44 % of all Cross-sectoral strand applicants, 60 % of which were successful.

Almost all applicants (98 %) who contacted the Desks before applying **were satisfied** with the services provided.

Example of activities carried out by the Creative Europe Desks

Throughout 2021–2022 the Desks organised altogether more than **2 000** different events all over Europe ranging from information days, networking events and cross-border initiatives to workshops, lectures, information stands and conferences at sector-specific markets and festivals. Some interesting examples are shown below.

- The **Spanish Desk** (Culture and MEDIA strands), co-organised the webinar ‘**Gender Equality in EU Programmes**’ with the national contact point of the ‘Citizens, Equality, Rights and Values’ programme, in 2021. It was attended by 293 people and another 587 people saw the recording later.
- In 2021, **the Desk in Torino**, Italy (Culture and MEDIA strands) organised the webinar ‘**Green Deal for Culture and Creative Sectors**’, dedicated to sharing the best CCS practices in the field of sustainability and green production.
- The Desks from Denmark, Spain, Croatia, Italy, Portugal, Slovenia, Hungary, Poland and Finland were present at the 2021 and 2022 editions of **WOMEX – Worldwide Music Expo**, one of the most international and culturally diverse music gatherings in the world. They hosted an array of events which were attended by 678 professionals.
- **The German North-Rhine Westphalia Desk** ensured MEDIA’s presence at **Gamescom** in 2022 in collaboration with Desks from Belgium, Denmark, Estonia, France, Latvia, Lithuania, Luxembourg, the Netherlands and Poland. The key achievements were the networking event ‘Meet Your Neighbours’, that brought together 30 developers and six publishers in over 100 one-to-one meetings and dedicated consultations to independent game professionals.



5.2 Cross-sectoral calls for proposals

The Cross-sectoral strand features an action called **Creative Innovation Labs** granting support to collaborative projects, directed at consortia of partners coming from different sectors. The action supports prototyping projects with the potential to scale up later that bring together players from the audiovisual field (e.g. 3D modelling/VR) with players from other CCS. The projects should tackle relevant societal challenges and show awareness of rights management and monetisation and greening.

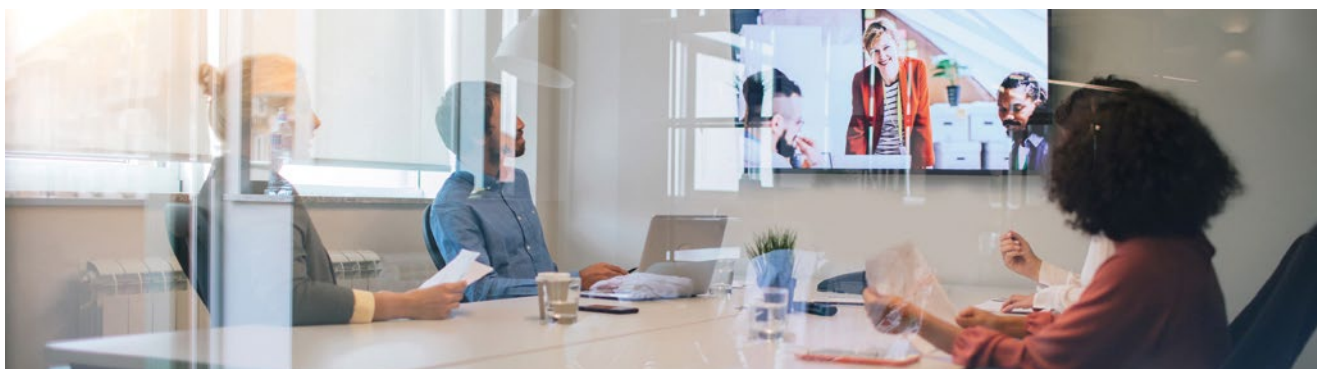
In 2022, there were also various **new** actions directed at news media sector organisations.

- **Monitoring and Defending Media Freedom and Pluralism.** Support is given to projects contributing to a free and diverse news media environment in Europe, including the Media Pluralism Monitor and a rapid response mechanism to violations of press and media freedom.

- **Journalism Partnerships.** This action supports systematic collaboration among professional news media organisations on various aspects. As of 2023, a new topic has been added to ensure that part of the budget reaches media in sectors of special relevance to democracy (such as local or investigative journalism) via regranteeing intermediaries.

- **Media Literacy.** This provides support for collaborative projects that enable knowledge-sharing on media literacy (e.g. knowledge-sharing, exchanges of best practices) across borders, allowing citizens to develop a critical understanding and use of the media.

Several of the calls have taken on board previous European Parliament pilot projects (e.g. support to develop ethical codes in journalism, the Media Pluralism Monitor and a rapid response mechanism to violations of press and media freedom).



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First results of the Journalism Partnerships

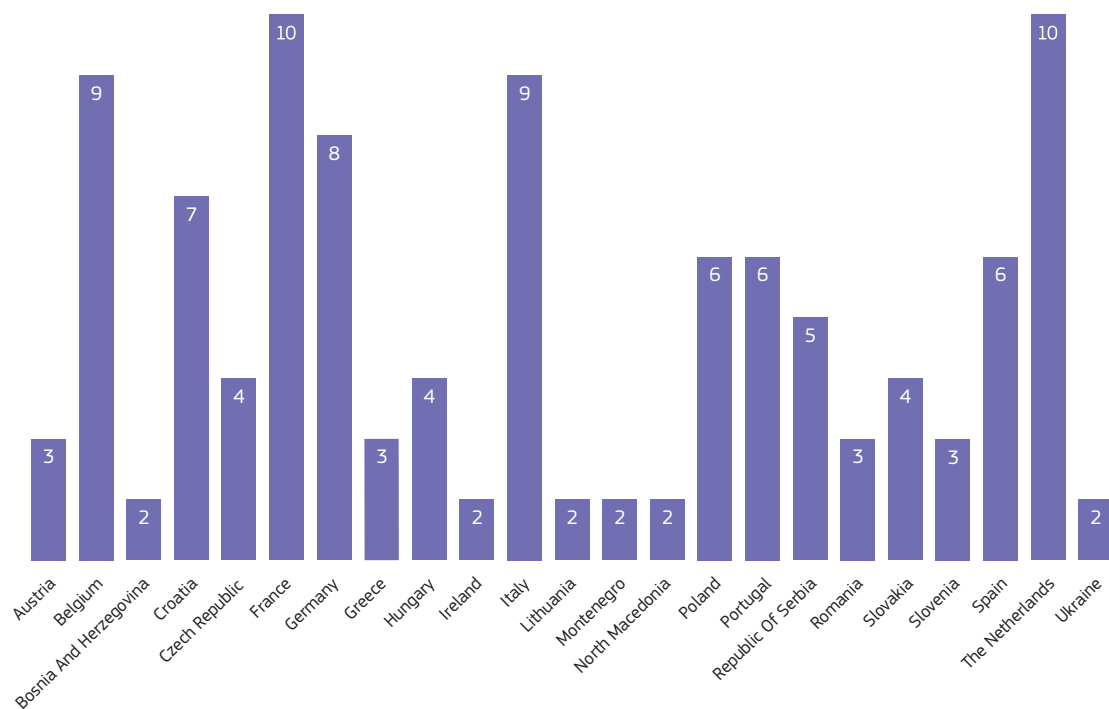
The Journalism Partnerships action aims to help the news media sector become more sustainable and resilient, thus contributing to its industrial transformation. In this vein, the action encourages systemic cooperation between professional news media organisations across borders, to improve the viability and competitiveness of professional journalism, by focusing on collaborative business transformation and/or journalistic projects. The project can focus on editorial aspects, new business models, standards, new types of newsrooms and formats and/or sharing best practices. The participants can belong to any subsector of news media (TV, radio, digital media, press, etc.) or genres (financial, climate, etc.). The action provides new avenues for cross-border cooperation, respecting the independence of all beneficiaries.

The first call for proposals, opened in 2021, immediately met with a high demand of 32 proposals submitted. Since the budget was limited to EUR 8 million, only seven of them were selected. In 2022 the number of proposals went even higher to 64, and since many were of very high quality, the original budget of the call was increased to EUR 14 million, so that at least 12 of them could be accommodated. Altogether they associate organisations from 24 countries.

The selected projects are diverse, covering photojournalism, local media, media business hubs, legal support and specialised training, investigative journalism, data-based journalism, news media adapted for the deaf and debunking disinformation.

In 2023, a new topic has been added to support news media sectors of specific relevance to democracy, such as local, regional, community and public interest media, along with investigative journalism. The support will take the form of regranteeing, reaching out to small media in areas where media pluralism is strained.

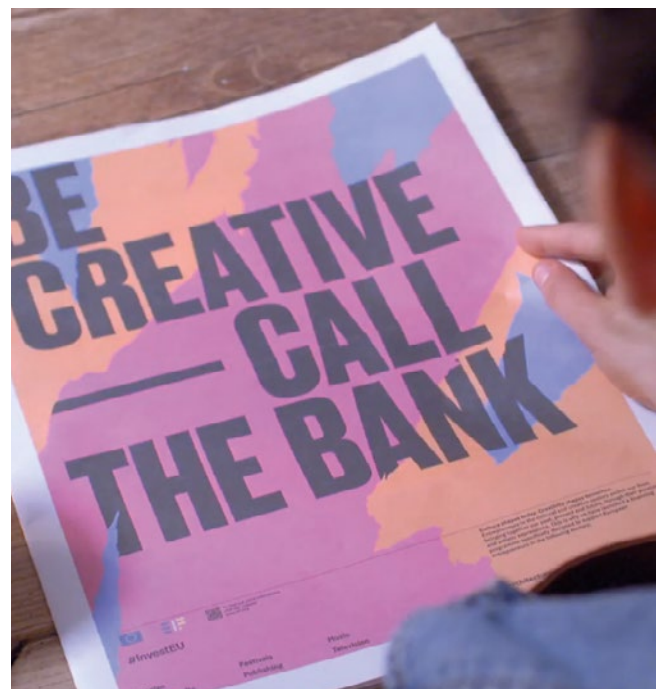
→ Figure 28. Number of participants in 2021 and 2022 selected Journalism Partnerships projects



5.3 The effects of the CCS Guarantee Facility: a blast from the past

The CCS GF ⁽⁷⁵⁾ has been one of the main innovations and biggest successes of Creative Europe since its launch in 2016. As a **market-led financial instrument**, it has **widened the range of available support** and tapped into new, larger sources of funding by reaching out to the financial sector, thus enabling investment and growth. Traditionally in Europe, **banks** and other lending institutions **perceived the CCS as being high-risk**, and therefore even profit-oriented CCS companies found it difficult to obtain a loan. As the CCS organisations could not fully diversify their funding structure, they became more reliant on support from the public sector in the form of grants. The CCS GF was introduced to increase access to debt financing. It **reduces financial institutions' risk by providing guarantees**.

The initial 2016–2020 budget was supposed to be **EUR 121 million**, but as the market response to this new possibility surpassed expectations, it was increased in 2019–2020 by another **EUR 130 million**. It was funded by Creative Europe and the European Fund for Strategic Investments and implemented by the EIF. By the end of 2022 this budget had been fully absorbed by **21 financial intermediaries** in 20 countries. In turn it has mobilised **EUR 3.4 billion of investment** into the cultural and creative industries **through 8 262 loans issued to 6 274 companies**.



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⁽⁷⁵⁾ [The Cultural and Creative Sectors Guarantee Facility](#).

→ Figure 29. Companies drawing CCS GF-backed loans

	Audiovisual and media	Performing arts	Books and press	Visual arts	Other
% of financing	57	10	15	10	8
	Audiovisual and media	Performing arts	Books and press	Visual arts	Other
% of SMEs	39	12	24	15	10

As of 2021, the InvestEU programme targets the CCS as priority areas and offers debt and equity instruments.

Anshar Studios (Poland): Video games

Set up in 2012 in Katowice, Anshar studios and its 120 employees had been developing a cyber-punk isometric role-playing game Gamedec for 4 years, with the dialogues totalling to several thousands of pages. They reached out for a loan to improve their cashflow and move forward with the game, which was released in 2021.

Music Estonia (Estonia): Music

Music Estonia is an organisation founded in 2014 by 23 Estonian music companies aiming to develop Estonian music into a profitable, exporting sector. The organisation develops international networks, thus creating opportunities for members and sustainability for organisations. Music Estonia sought the CCS GF-backed loan to bridge a liquidity gap, which has allowed it to join a number of multi-national projects: training on festivals, a hub for music innovation and research on the impact of music venues.

Fado Filmes (Portugal): Audiovisual

Fado Filmes had (co)produced over 40 films, mostly supported by state grants, before shifting their profile towards TV series, which are more costly and funded with own upfront investments. The CCS GF-backed loan allowed them to go through with the production and they appreciated the minimal paperwork and contact with the bank.

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